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Burlington Fine Arts Club



CATALOGUE OF A COLLECTION

OF

OLD EMBROIDERIES

OF THE

GREEK ISLANDS AND

TURKEY



LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1914

Presented by
Miss Eleanor G. Hewitt
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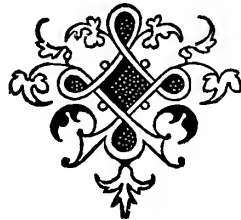
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INTRODUCTION

GREEK EMBROIDERIES



IN the Greek Islands the art of embroidery is now dead. It seems to have become extinct during the nineteenth century, but in some remote islands—for instance Astypalaea, Nisyros, and Telos—undoubtedly lasted much longer than in others. That it lived so long in some islands is due to their having been till recently under Turkish rule, and to their isolation from the blessings of civilisation. It is civilisation—that is to say the civilisation of Western Europe—with the spread of education and the increase in trade and communication, that has killed this exceedingly interesting specimen of Greek Arts and Crafts. Its decline seems indeed to have begun in the eighteenth century, for towards the end of that century in some of the Cyclades the women gave up wearing their home-made and home-embroidered frocks of native silk and linen in favour of dresses of the Italian and French brocades then fashionable. At the beginning of the nineteenth century the Napoleonic wars seriously injured the Levant trade and about the same time the invention of the power-loom in the west by cheapening production spoilt the market for the hand-spun and hand-woven Levantine silks. Then the islanders ceased to grow silk because it did not pay, cut down their mulberry trees and planted figs or almonds instead. When they ceased to grow silk they naturally had no silk to spare for

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embroidery, since they had been using their surplus silk for this purpose, and they were usually not wealthy enough to purchase imported silk.

It is not surprising, then, that it is extremely difficult to get trustworthy information about this art, which is now extinct, for few European travellers have ever noticed these embroideries. Till recently the islands have had no written records and locally little is known about the embroidery, which the men always despised as being a woman's art till they found that Europeans were ready to pay gold for it. The tales told by dealers are, as a rule, too oriental and imaginative to be taken seriously. The information that Mr. R. M. Dawkins and myself have collected is the result of some years' personal study and travel in the Levant. Though much is known, much more still remains unknown, therefore any statements about Greek embroideries must for the present be regarded as provisional and as open to correction.

The Greek island world may be divided into six areas, the Ionian Islands, the North Greek Islands, the Cyclades, the Southern Sporades, Crete, and Cyprus, and of these the first five are represented in this Exhibition. Each of these areas speaks a dialect of its own and has an embroidery style of its own, for it has been noticed that in the islands the areas of the different dialects correspond on the whole with the different types of embroidery. Further, these areas also differ in the types and plans of their towns and houses. This point is most important, for, since the embroideries were mainly intended for household uses, their shape and types depend on the planning of the houses for which they were designed. There is no need here to explain the plans of the different types of houses peculiar to the different island areas, for they will be found fully explained in two articles by Mr. Dawkins and myself in the November and December numbers of the "Burlington Magazine."

Household embroideries fall into two classes; firstly, those made for strictly household purposes such as pillow cases, bedspreads and the like; secondly, those intended to ornament women's costumes. Some pieces also

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show signs of having been converted to ecclesiastical purposes. It is the system in the Orthodox Eastern Church for the pious to dedicate votive offerings at monasteries and churches, which are the seats of miraculous cults. In the islands, when embroideries ceased to be made and became rare and valuable, they were often so dedicated and the priests then used them for vestments or altar cloths. Two such examples are to be seen here, Nos. 100 and 135 above Cases E and G, in the Victoria and Albert Museum there are two Cretan frocks which have been cut into copes, and in Skopelos a Skyros bedspread has been seen in use as an altar cloth. In Amorgos there was the tattered wreck of a fine red Naxian bed curtain which the pious churchwarden was going to sink in the sea, for it was too much worn to be any further use and too sacred to be sold.

Formerly in the islands it was the custom of every girl as soon as she could hold a needle to begin to embroider her frocks and bed-linen in preparation for her marriage. In the Cyclades she would have to make at least two frocks, one to be used as her bridal dress and thereafter as her Sunday best, and another for every-day wear. For the bed she would make a curtain, a pair of bed valances, and at least two pillow cases. This seems to have been the minimum allowed by local custom. In addition she would inherit a share of her mother's embroidery and, if her husband had no sisters, some of her mother-in-law's as well. Occasionally, especially in the case of larger pieces such as bed curtains, a girl would complete or elaborate any piece her mother had not had time to finish before her marriage (*cf.* Nos. 101, 110 in Case F). It seems that a girl always began copying her mother's embroidery. No samplers appear to have been made, but we have one or two pieces which are clearly early or practice pieces (*cf.* No. 186 on the staircase). This copying, often unintelligent and clumsy, naturally altered the patterns unconsciously if, as could easily happen, the girl did not understand what she was copying. On the other hand a girl who was an unconscious genius no doubt often improved the designs or the colour scheme. The dowry use of embroidery tended towards the collection of

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pieces in old families, and also to the confusion of style to some slight extent. For instance, a girl of Anaphe, who married a Naxian, would take with her to her new home an Anaphe set, and when her daughters began to embroider they would naturally copy their mother's pieces, but at the same time blend with them the common local style of Naxos. Mr. Dawkins possesses a Rhodian bed valance which has in some such manner been converted into a Cycladic bed curtain. The dowry system has further, since embroidery ceased to be made, contributed to its destruction. In Cos one third of a fine bed tent was to be seen. The mother had three daughters and only one bed tent. It was not seemly that any girl should be married without a bed tent, but embroidery was no longer being made. Consequently the mother ruthlessly cut her bed tent into three, and family pride was satisfied. Bed tents and bed curtains as being the largest pieces were naturally the first to suffer. There are known the *dissecta membra* of a gorgeous Cycladic bed curtain which had been cut into a pair of bed valances and two pillow cases (*cf.* No. 190 on the Staircase), so that its owner should be able to boast four pieces instead of one. To these three main causes of the destruction of embroidery, its diversion from secular to ecclesiastical uses, the dowry system and ordinary wear and tear, we may add one more, the dealer, but the many crimes committed by dealers are too painful to describe.

In the following account of the embroideries of the different areas, the purely household pieces will be taken first, and then the costumes will be dealt with briefly at the end. The map hanging on the door of the gallery illustrates the extent of the five principal island areas which have produced embroidery. Each area is marked by a different colour, and the three islands, Astypalaea, Amorgos, and Patmos, which are particoloured, can be considered as intermediate between the Cyclades and the Southern Sporades. Paros, Tenos, and Samos rank as North Greek Islands, because in them a North Greek dialect is spoken, and by their embroideries, too, they can be classed in the same group.

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A. THE NORTH GREEK ISLANDS

The embroideries from this area are bed spreads, pillow cases, and towels or kerchiefs. The bedspreads, which are oblong in shape, are composed of three widths of linen, fastened with needlework and not with ordinary seams. The embroidery is worked all round the four sides, the pattern being, as a rule, more elaborate on the long sides than on the short sides (*cf.* No. 120 in Case G). Floral patterns of an oriental type are characteristic of this group, and of these the two most prominent are a spray with a hooked stem and a flowering plant or a bunch of flowers in a vase. In addition patterns of ships, large birds, sultans, men, and similar devices are often employed (*cf.* Nos. 116, 123, 124, 126, 131 in Case G).

Pillow cases are either single or double. In a single pillow case only the upper face is worked (*cf.* No. 130 in Case G and the framed pieces Nos. 136 and 137); in a double one both faces are worked (*cf.* No. 117 in Case G). The patterns, which are of the same general type as those of the bed spreads, are, when geometric, usually confined to a border, but when floral or animal worked all over the pillow (contrast Nos. 128 and 132 in Case G). Towels are usually worked with a border at each end (*cf.* No. 124 in Case G), but there are some examples which are worked all over. These, perhaps, were intended for kerchiefs, and should rather be included under costumes. The patterns on them do not differ from those on the other embroidered objects. A darning stitch is the commonest stitch in use in this class of embroidery.

The provenance of all the embroideries of this style is by no means certain. A number of pieces of the kind roughly described above can be attributed to Skyros with absolute certainty. There are, however, other pieces like them (*e.g.*, Nos. 116, 121, 122), which in motive and design resemble Skyros work. The varieties are so considerable, and the probability that such embroidery comes not only from Skyros, but also from other islands

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where North Greek is spoken, notably Paros and Imbros, makes it imprudent to attribute all to Skyros, especially since in many of the Cyclades round about Paros (*e.g.*, Pholegandros, Ios, and Naxos) pieces of a Skyros type have been seen. It seems better, therefore, to class most of these embroideries under the general heading of the North Greek Islands. Of this school one may say in general that its inspiration is oriental, and its nearest relations are with certain of the classes called by dealers Yannina work. Its only obvious connection with the Cycladic school is the fact that certain pieces of the Naxian style (*e.g.*, No. 129) on good evidence come from Skyros, and in colour and treatment show a close kinship with it. The most remarkable piece is No. 128 in Case G, with a diaper of leaves in the Naxian style enclosing mannikins and flowers in the Skyros style.

B. THE IONIAN ISLANDS AND YANNINA

This is another school with marked oriental influence. There are four well distinguished classes to be assigned to this area:

1. Bedspreads of four strips, pillow cases, curtains, and frocks in a fine cross stitch (*cf.* Nos. 4, 10, 13 in Case A).
2. Bedspreads of four strips and pillow cases in drawn work (*cf.* Nos. 5, 14-16 in Case A and Nos. 139, 140).
3. Bedspreads of four strips in brilliant polychrome darning or split stitch (*cf.* Nos. 5-7 in Case A).
4. Bedspreads, curtains, and pillow cases in polychrome herring-bone stitch (*cf.* Nos. 55, 56 in Case C).

The first class is much more akin to the Cycladic work than the other three, and this agrees with the local evidence attaching these pieces strongly to the Ionian Islands, which the Turks hardly reached. The patterns on the bedspreads are usually friezes of birds such as peacocks and double eagles, trees, and flowers running all round the edges, with a more elaborate design in each corner (*cf.* Nos. 10, 13 in Case A).

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The patterns on the pillow cases, which are usually covered all over, are as a rule either a series of rows of trees and animals, such as peacocks, deer, or flowers arranged geometrically (*cf.* Nos. 4, 17 in Case A). Curtains which are rare have a narrow border at the bottom. Frocks have patterns similar to those on the bed spreads round the bottoms of the skirts and sleeves. The frock No. 89 in Case D, which is of exactly the same style as the bed spread No. 11 in Case A, may be considered as belonging to this class, though both it and the bed spread have some features, notably the panel system of the pattern common with the bed spread No. 9 in Case A of the second class.

The second class, on equally good evidence, is also to be attributed to the Ionian Islands. The patterns on the bed spreads, which so far as extant evidence goes (see No. 9 in Case A) seem to have been arranged in a series of panels all round the edge with an extra panel inserted in each corner, include trees, flowers, birds, deer, double eagles, ships, and men. The pillow cases, which are sometimes square and sometimes oblong (see Nos. 14, 15 in Case A), usually have a pattern of a geometrical type with animals such as deer and birds scattered about it. Often in them the whole pattern is not in drawn work, but relieved with belts of darning, split and tent stitch (*cf.* Nos. 2, 14 in Case A). Some of these may almost be considered as transitional pieces between this style and the third (*cf.* Nos. 1, 16 in Case A).

As to the third class, though there is evidence that such pieces have come from the Ionian Islands, it is not strong enough to confine these pieces to them. The oriental character of the designs suggests that the style was formed in a much more Turkish environment (*cf.* Nos. 58, 63, 65, 168 in Cases C, K) than the Ionian Islands could ever have afforded, and such an environment may have been found among the mixed population, Christian and Mohammedan, of Epirus, of which Yannina is the capital, whether Greek, Turkish, or Albanian in race. The patterns on the bed spreads, which run all round the edges with extra devices in the corners as in those of the first two

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classes (*cf.* Nos. 10, 13 in Case A), are either purely floral with occasional birds (see Nos. 5, 7 in Case A), or else combine floral elements of an oriental character with men, ships, and animals such as parrots, deer, peacocks, double eagles, and lions (Nos. 12, 185). Pillow cases of this class are rare, and those that exist might be considered as transitional pieces between this style and the second (*cf.* No. 3 in Case A).

There are two interesting pieces of unknown provenance, the pillow case and the bed spread of four widths (Nos. 187, 188 on the Staircase), which might possibly be assigned to this group. The patterns contain floral elements of an oriental character, men and animals arranged in a style that suggests the Ionian Island School (*cf.* Nos. 5, 12 in Case A), where the men are of approximately the same type, and a bed spread of the third style is known with a pattern of flowers and men who are very similar to those on the two pieces in question. Though the pillow case No. 187 is not of the same type as the ordinary pillow cases from this area (see Nos. 1-4, 14-17), yet the bed spread has four widths, a feature characteristic of the Ionian Island school. The frock, again, of the woman on the pillow case with the openwork down the sleeves suggests the frock No. 84 in Case D, which comes from the Ionian Islands or Yannina. Therefore one might tentatively suggest that these two pieces of unknown provenance belong to a subdivision of the third class.

As to the fourth class there is no evidence to assign it to the Ionian Islands at all. The only pieces the provenance of which is certain have been brought from Yannina, and their oriental style—the patterns are purely floral—is more marked even than that of the third class. Pillow cases of this style have a plain centre with a floral border running round the edges. The curtain No. 55 in Case C consists of strips embroidered all over in a manner that suggests the hangings from Asia Minor (Nos. 57, 58, 64 in Case C). Bed spreads have a floral border all round, the centre as a rule being left empty, and the frock No. 84 in Case D is probably of this class. With these might be grouped another class of pieces (Nos. 45-47 in

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Case C) also of a marked oriental character, although in stitch and style they do not entirely correspond with this fourth class, but would, however, be unhesitatingly described by dealers as Yannina work. To the fourth class, then, one might venture for the present to confine the name Yannina work, it being left an open question whether such other pieces as those just mentioned or Nos. 49, 50 in Case C, which are said to have come from European Turkey, are to be assigned to this context or to another.

As a general rule one may observe that the first two classes have the geometrical character of undoubted Greek work from the Aegaeon Islands, whereas in the third or fourth classes the design is entirely free. The very close connection of the first three styles is shown by the number of transitional pieces combining two or more styles, especially Nos. 1, 3, 11, 16 in Case A. It is possible that as in the Cyclades the fine satin-stitch work is the older and was abandoned for cross-stitch work, so in the Ionian Islands the fine darning and split-stitch work may be the older and may have been given up for the easier cross stitch, especially since the cross-stitch pieces are on the whole commoner and have a newer appearance.

C. THE CYCLADES

Although, with few exceptions, it is difficult to group any particular class of embroidery belonging to one definite island yet the character of Cycladic work is well known. For the older pieces satin or darning stitch was used, but this according to local evidence obtained in Anaphe was given up in favour of cross stitch which is easier (*cf.* the pillow cases Nos. 72-79 on the Model Bed and the valances Nos. 69, 70 also on the Bed with Nos. 103-106 in Case F). One or two transitional pieces are known in which the main design in satin stitch has been completed in cross stitch. Two islands at least, Naxos and Amorgos, seem always to have remained faithful to darning stitch (see Nos. 90-99, 101, 102, 112 in Cases E, F).

The uses of the different types of embroidery are best illustrated by

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those shown on the Model Bed. They consist of bed curtains, bed valances, and pillow cases. The curtains consist of three or four strips of linen and if of four strips usually have a door left open between the two central strips. Vertical bands run up the edges and centres of the strip, while a broad border runs across the top or the bottom. To judge by the evidence of examples in satin stitch and the finer pieces in darning stitch (*cf.* No. 101 in Case F and Nos. 41, 43, 138), the older fashion was to have the border at the bottom. The patterns have as a whole a geometrical character, even when floral. Friezes of deer, trees, peacocks, men, and ships are common in the satin and cross stitch examples (see No. 68). In the darning-stitch examples King Pattern and Queen Pattern are extensively used (see Nos. 101, 113 in Case F and Nos. 41, 43, 138), except in the case of Naxos, which will be treated separately below.

On the bed valances the pattern, which is nearly always in the shape of a frieze, runs along the ends and bottom. The valances were always made in pairs (see Nos. 69, 70 on the Model Bed and No. 105 in Case F), and in the cross-stitch examples (*cf.* those on the Model Bed) the embroidery at the ends of the upper valance was worked on the wrong side. This was done so they could be turned over and should not obscure the ends of the lower valance, thus giving a richer show of work. This curious system seems to have been due to the following cause: apparently in the Cyclades they once used bed spreads of three widths embroidered all round the edges as in the North Greek Islands. Evidence of this survives, for instance the valance No. 106 in Case F consists of two strips, and similar examples could be quoted. However, when such bed spreads were used on beds like the Model the embroidery on one long side being right against the wall could not be seen. Therefore, the side that would have been against the wall was folded over and made to hang down on the outside of the bed just above the embroidery of the other long side. That meant that the wrong side of the embroidery on the side folded over would appear. This did not matter so long as they used satin stitch, where both sides are

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practically alike (*cf.* No. 105 in Case F). So when cross stitch came to be used, what had been the two outside strips of a bed spread had become a pair of valances and then the system of working the ends of the upper valance on the wrong side was adopted for the purpose already mentioned.

Up to the present we have no evidence about the history of the valance in islands that used darning stitch. But in some valances worked in darning stitch with purely floral patterns, which belong to a group of pieces to be attributed, perhaps, to Kimolos, the turnover system was adopted.

Cycladic pillow cases are as a rule embroidered round the edges with geometrical patterns, though in one or two cases friezes of animals are used. The usual system seems to have been to run a border along the bottom and down both edges on both faces. In the island of Anaphe, however, in cross-stitch pillow cases a peculiar custom was adopted, for a border was run along the bottom and three-quarters of the way up one edge on both faces. The object of this was to procure a good show of embroidery with a minimum of work, for when the pillows were piled on the bed against the wall, as shown in the model, and partly masked by the curtain, only the bottom and one edge would show.

In the present Exhibition the embroidery of three islands is well illustrated. Anaphe is represented by nine pillows, one of which is in satin stitch (Nos. 72-79, 181 on the Bed and on the Sofa), and three valances (the pair on the Bed, Nos. 69, 70, and No. 111 in Case F).

Amorgos is represented by two bed curtains, an older example (No. 43), and a more modern one (No. 101 in Case F), a pillow and a valance (Nos. 102, 112 in Case F). This island is geographically one of the Cyclades, but its dialect is that of the Southern Sporades, and this mixed character is illustrated by its embroideries. The bed valances (*cf.* No. 112 in Case F) are more akin to those of the Southern Sporades, especially those of Kalymnos, than the Cycladic examples. Its curtains strongly resemble those of Patmos, which, though belonging to the Southern Sporades, has curtains of a Cycladic type (see pp. xix *sq.*). Consequently both

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islands may be considered as occupying a middle position between the Cyclades and Southern Sporades.

Naxos is represented by four pillows (Nos. 90, 92, 93, 97 in Case E), by two complete curtains, and three fragments of curtains (Nos. 91, 94, 95, 98, 99 in Case E). Naxian pillow cases are usually covered all over with a diaper pattern, the probable origin of which is explained below. The bed curtains generally are worked all over with the same diaper pattern or a star pattern which is derived from it. One example is known in which the diaper pattern and the star pattern are in alternate belts, and there is yet another example in which the diaper pattern is arranged so as to form a border across the top and down the sides of the strip, as in the curtain on the Model Bed. Naxos embroidery is always in darning stitch, and as a rule in monochrome red silk. Pieces in which the red is relieved by touches of blue or green are not common, and examples (such as No. 98 in Case E) where two distinct shades of red are used are very rare.

D. THE SOUTHERN SPORADES

In this area, which has till recently been under Turkish rule, the distinctive characteristics of the embroideries of the different islands are very much clearer than elsewhere. Although the objects, embroidered bed tents or bed curtains, bed valances, pillow cases, and frocks are the same as in the Cyclades, yet the shape of the objects and the arrangement of the patterns upon them render them as a rule clearly distinguishable at first sight from Cycladic work. The great feature of the majority of the Southern Sporades is that in most islands bed tents were employed and not bed curtains. A bed tent, locally known as a *Spervéri* (σπερβέρι, cf. Nos. 19, 67, 82) is made of tapering strips of linen almost exactly like an ordinary bell tent, with a slit between two strips to serve as a door. The peak of the bed tent, however, was left open so that an object called a *Milospérvero* (μιλοσπέρβερο) could be inserted to hang it up by. A *milospérvero* is a round disk of wood

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about two feet in diameter with a turned stem of wood fastened to the centre of its upper side. In the upper end of this wooden stem is an iron ring, by which the whole contrivance could be hung from the ceiling. The open peak of the bed tent was drawn over the wooden disk and the top of the tapering strips were tied round the central stem. The lower side of the wooden disk which thus served as the roof ceiling of the tent was adorned with carved and painted patterns. The number of strips in the tent naturally varies, but there are as a rule more than twenty. Of these only the strips on either side of the door were embroidered, for the strips at the back would be against the wall and would not be seen. The number of strips embroidered also varied; though family pride would have been satisfied with two, naturally it was thought better to have as many embroidered strips as possible, provided, of course, they were in front and would show when the tent was hung up. When they wanted to make a tent more beautiful still a door was specially embroidered and inserted. This is clearly seen in the two examples from Cos (Nos. 67, 82). The Coan door consists of two parts, the door proper with a gable round which there is always a group of parrots, and the horizontal band of King Pattern above, which is known locally as a *kumbásu* (κουμπάσου). One example, however, is known in which there is no gable, but the kumbasu is double the usual height and rests directly on the vertical strips of King Pattern flanking the door opening. In Rhodes again (see No. 29) the commoner type of door seems to have been the same, but there are examples such as No. 18 which have no gable. Some Rhodian doors (*cf.* No. 18) have another horizontal band of King Pattern running across the door opening at or near the bottom. A comparison of No. 18, in which the vertical patterns at the sides of the door opening are the same as those on the strips, with No. 30, where the side strips are worked closely all over with a vertical King Pattern seems to show that the elaborate decoration of the door was an afterthought due to the development of the original scheme. The curtains from Patmos (Nos. 22, 30, 31) illustrate the typo-

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logical history of their development and the union of curtain and tent. Local evidence in Patmos asserts that the commoner and older type of curtain was always embroidered in red like No. 22, which is a curtain of three strips like that from Amorgos (No. 101, in Case F) and indicates that the original Patmian curtain had three or four strips as in the Cyclades. From a curtain of four strips with a door like No. 68 on the Model Bed, and with a border at the bottom like No. 43 was developed the Patmian curtain with a door like No. 40. The border at the bottom was made broader and the three vertical rows of King Pattern on each strip (*cf.* No. 101) were set close together. The slit which formed the door was adorned with a gable, and in No. 30 it is important to note the absence of organic connection between the gable and the curtain. There also existed in the Southern Sporades the bed tent, which may perhaps be an importation from Europe or elsewhere, for its home is in Rhodes and Cos, which were so long ruled by the Knights of St. John. Such a tent was in common use in Rhodes without any special door, but apparently when the bed tent met the rectangular curtain with a developed door and gable as in Patmos, the two were reconciled. This was effected by narrowing the door and gable and fastening the whole, as well as might be, on to the door opening of the bed tent. We have already noted the fact that both in Rhodes and Cos doors without gables are known (*cf.* No. 18). Since the door developed in a rectangular curtain it is possible that the horizontal bands of King Pattern above and below the door (see Nos. 18, 67, 82) are derived from the top and bottom borders of such curtains.

The bed valance of the Southern Sporades, which is locally known as a *Mostra* (μόστρα) is composed of two strips of linen which are as a rule joined together by coloured silks or gold braid (*cf.* Nos. 35, 36 in Case B). The upper strip, which would be less visible, is plain except for a narrow border round the edges, though occasionally, as in No. 36 in Case B) from Rhodes, a small pattern is carried along the centre. The lower strip has a pattern all round the edges and a large pattern along the centre. This is the general type, but varies very much in different islands. Nisyros,

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where the upper strip is nearly always quite plain, Rhodes, and Karpathos (see Nos. 35, 36 in Case B) conform most closely to what may be described as the rule. In Kalymnos the lower strip has more embroidery than the upper, but the patterns which are small and uninteresting, are often laid horizontally as in Amorgos. In Cos a bed valance consists of two strips like No. 38 in Case B, embroidered with a pattern of small stars all round the edges and a row of what are locally known as *Glastras* (γλάστρα) laid horizontally along the centre.

The pillow cases of this area are all of the same general type, and are embroidered on both faces round three sides only. In Rhodes apparently all four edges are sometimes embroidered. A pillow case embroidered all over, such as No. 37 in Case B, or a Rhodian pillow case with a cross in the centre, as No. 23 in Case B, are not common. The pillow cases of the different islands are to be distinguished by style, stitch, and material. Rhodian pillow cases are worked with patterns of stars or slanting leaves in the loose Rhodian cross stitch (*cf.* Nos. 23, 24 in Case B). Karpathos pillows (*cf.* Nos. 33, 34 in Case B, and Nos. 182, 184) are worked in a peculiar tight cross stitch with similar patterns on linen crêpe. Coan pillow cases are remarkable for a deep border usually in cross stitch with designs of an oriental floral type, King Pattern, women, and birds. Kalymnos pillows have a narrow border of stars or small leaves of a geometrical type in cross or darning stitch. Nisyros pillows, which usually have a star or leaf pattern in cross stitch, can be recognized by the rather unsatisfactory colour schemes peculiar to this island. As regards stitches, Rhodes and Karpathos and Nisyros use only cross stitch; Cos and Kalymnos both cross stitch and darning stitch, but Patmos apparently darning stitch only. The prominent colour scheme in Rhodes, Karpathos, and Cos is the alternate use of red and green or red and blue. Nisyros uses two schemes of three colours combined on what may be called the dominant colour system. The older scheme combines red, blue, and green (*cf.* No. 83), thus: red, blue, red, green, red, blue, red, green, and so on, but so that there is always twice as much red as any other colour. This system is known for

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convenience as that of the dominant colour. The other and later colour scheme of this island consists of rusty black, pale blue, and dull yellow, arranged on the dominant system as in the sleeves of the frock No. 44. Kalymnos (*cf.* No. 32 in Case B) is fond of this system of the dominant colour, and Patmos uses it, too, but as already noted one of the great features of this island was monochrome work.

In this Exhibition Rhodes is represented by parts of two bed tents (Nos. 18, 19, 29), a bed valance (No. 36), four pillows and a frock (No. 86). Karpathos is represented by four pillows, a bed valance, and two frocks (Nos. 33-35, Case B, and Nos. 20, 40). Coan embroidery is illustrated by three pillows, one bed valance and parts of three bed tents (Nos. 25, 26, 27, 38, 39, 67, 82). Patmos is represented only by the bed curtains Nos. 30, 31, and Nisyros by the three frocks Nos. 44, 66, 83. To the remote island of Astypalaea belongs the costume No. 81 on the Stand by the Model Bed. The embroidery of this island, which is not otherwise illustrated here, is of a peculiarly complicated character and so in default of further specimens it seems inadvisable to describe or discuss it.

E. CRETE

The common use of herring-bone stitch and the complicated character of the patterns render Cretan embroideries easily recognizable. Italian influence on the patterns is shown by the presence of the siren, oriental influence is marked by carnations and other flowers which are a prominent feature of the so-called Rhodian plates, while the mediaeval Greek tradition is represented by the continual presence of peacocks and double eagles. The objects embroidered are pillow cases, bed spreads, bed curtains, and skirts. A Cretan pillow case is embroidered on the upper face only. The pattern runs as a border all round the edges and encloses a central space, which is further decorated by some elaborate device. Other systems of arranging the pattern are known, but they are not common. Bedspreads which consist of three or four strips of linen are embroidered round three

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or four sides with a narrow border. Complete specimens are not common and not one is shown here. Bed curtains of which no complete specimen is known are of several widths of linen, and embroidered all over with a repeating pattern rather in the manner of a wall paper (*cf.* Nos. 100, 115). A Cretan skirt consists of five widths of linen (see the complete examples Nos. 85, 87, 88, Case D), and is embroidered round the bottom with a deep border. The patterns on the skirts are arranged on a frieze system, and almost always have a narrow border below (see Nos. 159-163). But examples with a border above and below, such as No. 164, Case J, are not rare.

Two colour schemes occur in Cretan work. The first is monochrome consisting either of red or blue (*cf.* Nos. 153-155 in Case I and Nos. 115, 135). The other scheme is polychrome, and though the first impression is gorgeous, the general effect is confusing (*cf.* Nos. 159-166).

The great feature of Cretan patterns is that they are usually floral with marked oriental characteristics. This is perhaps due to the influence of the so-called Rhodian plates, the embroidery (*cf.* Cases C, H, K), and brocades of the Near East. Another noticeable feature is the number of animals introduced, for in addition to sirens, men, imps, and double eagles, goats, snakes, dogs, winged dragons, peacocks, and other birds are common. When men and women are introduced they are often represented engaged in a ring dance, and what may be termed the "Idyll Motive" (*cf.* Nos. 88, 163, 191) is not very uncommon.

F. CYPRUS

The embroidery of this island is not represented in this Exhibition, and therefore any detailed description or discussion of it would be out of place. It may be said, however, that the pieces found are generally bed-sheets and bed-valances, embroidered in cross-stitch with borders and rows of trees and birds in red silk. The patterns are apparently all of Italian origin, and this rather places this whole class of work outside the natural field of the present exhibition.

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THE DATE OF THE EMBROIDERIES

It is impossible to assign, with any degree of certainty, a date to any piece of Greek embroidery, unless it happens to have the date worked on it. Three pieces so dated are known, all of which are Cretan. They are the skirt in this exhibition (No. 87, Case D) dated 1757, and two skirt borders in the Victoria and Albert Museum which bear the dates 1731 and 1762. Since in style and condition the three dated pieces closely resemble the majority of Cretan embroidery, the eighteenth century may be suggested as the general date for most known Cretan pieces, though some probably belong to the early nineteenth century. On the other hand it is also possible that a few pieces may be earlier than the eighteenth century, for it is clear that the embroidery tradition originated long before this time. A French traveller who visited Rhodes about 1550 mentions the fine embroideries of this island, and in particular the bed tents, still so characteristic a feature of the Southern Sporades. The marked Cycladic character, which is to be observed in the work of Astypalaea, one of the Southern Sporades, seems to be due to the fact that in 1413 the island was recolonised from Tenos, one of the Cyclades. If this assumption is correct, it would mean that as early as the fifteenth century there were separate schools of embroidery in the different island areas. Still the dating of any given piece of embroidery is largely a matter of guesswork, though the eighteenth century is the safest general date for the majority of pieces. It is recorded that in Karpathos frocks such as Nos. 20 and 40, are mentioned in wills of about 150 years ago by the names applied to their patterns (*σταφυλάτη, σπερτουνάτη, μηλάτη, μαουνάτη*).

Many pieces by the colours employed, by the use of wool, and the character of the linen are undoubtedly of the nineteenth century, and to judge by local evidence the practice of making embroidery lasted in Astypalaea till 1850 or later. How many pieces are earlier than the

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eighteenth century it is impossible to tell, since condition affords no clue for a date. The condition of any piece of embroidery depends on how much wear and tear it has undergone, and how often it has suffered the rather brutal system of washing employed in the Greek Islands. It is quite likely, however, that some of the finer satin-stitch and darning-stitch work of the Cyclades such as Nos. 43, 103, 104, 138, 190 date from the seventeenth century. But when all is so uncertain it is rash to conjecture further.

THE MATERIALS AND DYES OF THE EMBROIDERIES

The material of these embroideries is nearly always the same, silk on linen, though in more modern examples linen is sometimes replaced by cotton and silk by wool. Flax and cotton are both grown in the islands and the linen therefore is a homespun of varied quality which bleaches and softens with repeated washing. The flax is spun and woven by the island women in their own homes. The linen is usually about twenty inches wide since the horizontal wooden hand-loom on which it is made are as a rule about a yard wide and it is not easy to weave linen the full width of the loom.

The silk employed is also native and handspun and was the surplus silk which was not required for export. Some silk may, of course, have been imported from Asia Minor, Syria, or Egypt, but probably the islanders were never rich enough to import much silk. Playfair's "Geography" which was published in 1812, states that Tenos, Kythnos, Siphnos, Crete, Andros, Chios, and Samos produced silk and that all the islands of the Archipelago grew cotton. The amount of silk grown nowadays in any one of the islands quoted is insignificant, and this shows how much the Levant silk trade has declined (p. vii).

The dyes employed are with few exceptions vegetable and so native to the islands. The following list contains the principal dyes known. Many of these are mentioned by Sibthorp in Walpole's "Memoirs relating to

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European and Asiatic Turkey," pp. 237 ff., and others have been heard of through personal inquiries in the islands especially from a dyer in Skiathos.

Red.

Κρημήζι, Kermes, the gall formed on the oak by the small insect (*Coccus ilicis*) that grows on the holm oak (*Quercus coccifera*).

Ψιζάρι, Madder, the root of the madder plant (*Rubia peregrina*). This dye was known to the Ancient Greeks.¹

Κομαριά, Arbutus. A red dye is obtained from the root of this shrub (*Arbutus unedo*).

Πλάτανος, Plane Tree, (*Platanus orientalis*). The roots of this yield red.

Blue.

Λουλάκι, Indigo. This is not produced locally, but is imported from the East as an article of commerce.

Yellow.

Λιγαριά (*Agnus castus*). The leaves of this plant are used to give yellow.

Χρυσόξυλον, Fustic, Zante fustic, or Venetian Sumach (*Rhus cotinus*). The wood of this tree yields a fine orange yellow.

Χαμελαιά and ήμερο θερόκαλο (*Daphne oleoides* and *Daphne dioica*).

Όμοιόπλευρον, Mullein or Shepherd's Staff (*Thapsia villosa*).

Λαδζιχέρι or 'Απείλιρας, Buckthorn. The unripe berries of this tree (*Rhamnus catharticus minor*) yield a yellow dye. They were once a great article of Levantine commerce as Persian berries.

Φούδουρα or γούθουρα, St. John's Wort. A yellow colour is obtained from the leaves of this plant (*Hypericum coris*).

Τρούντζι, Oxalis (*Oxalis comiculata*). The flowers of this give the colour.

Γαλατσίδα, a kind of spurge, species uncertain.

¹ Herodotus, IV, 189; Hippocrates, "De Morb. Mul." 1; Dioscorides, III, 160; Pliny, "Nat. Hist.," XIX, 3, 17.

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Green.

Κονύτζα or φυλλίστρα, Fleabane (*Inula-Erigeron gravencolens*). This is the only plant yielding green, which is usually obtained by mixing indigo with *Agnus castus* or *Daphne*.

Purple.

Μυρτιά, Myrtle (*Myrtus communis*). The berries give the colour.

Βάτος, Blackberry (*Rubus fruticosus*). The colour is got from the fruit.

Brown.

Βαλανίδι. This is the acorn cup of the Valonia Oak (*Quercus aegilops*): besides being used as a dye, it is also used for tanning. Various shades are obtained according to the strength of the bath.

Black.

This colour is obtained by dyeing silk, first dyed with valonia, a second time with Βιτριόλι, Vitriol or Sulphate of Copper.

THE PATTERNS

To trace the ultimate source of any of the patterns used would be impossible, although in general one may say that three influences can be distinguished in them, Oriental, Italian, and the old Levantine tradition. The Oriental influence is shown by the use of floral patterns and by free hand as opposed to geometrical designs. The floral patterns of the North Greek Island school are oriental, for instance the jug in No. 125 may be compared with the jug on the shelf of the Model Bed Nos. 229, 230. Similarly, as said before, the carnation patterns in Cretan work suggest and recall plates like Nos. 211-213, 216. Again, the diaper pattern in three of the pieces here seems to be based on the embroidery of Asia Minor such as Nos. 48, 54, 58-60, 65, which in their turn, to judge by their pattern, may be imitations of Persian or other eastern brocades. In the embroidery of the Ionian Island school floral patterns, such as those of No. 5, recall plates like

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No. 214, while the pattern of No. 5 suggests the brocade-like pattern of the Asia Minor pieces Nos. 54, 58, 63. In piece No. 12 jugs similar to those on the shelf of the Model Bed are to be seen. Even in the cross-stitch work (*cf.* No. 13) the use of cypress, carnation, and tulip motives (*cf.* the Turkish kerchiefs Nos. 142, 168 and Plates Nos. 210, 214, 216) show oriental inspiration. In the Southern Sporades oriental patterns are less noticeable, though floral patterns of the types already mentioned occur in some Coan work, such as the tulips and cypresses to be seen in Nos. 27, 38, 67, 82. In the Cyclades not so much oriental influence is to be seen, though one group of embroidery, to be assigned perhaps to Kimolos, is remarkable for being decorated entirely with floral sprays.

The Italian influence, as might be expected, is stronger in the Ionian Islands, Crete, and the Cyclades than elsewhere. In the Ionian Islands there is the drawn work so characteristic of Italy and well designed geometrical patterns like No. 15 suggest the West rather than the East. In Crete the use of the siren pattern and the fine drawing of some of the designs reflect the long Italian domination of this island. In the Cyclades many pieces of a typical Italian style are found and should be considered either as actual importations from Italy or as local imitations of Italian work. Some of the pieces here shown (Nos. 107-109, 114) reflect in their patterns their Italian inspiration. The fine drawing of two of the Naxian pieces (Nos. 92, 97) when contrasted with others such as No. 90 suggest the influence of Italian models.

The old Levantine tradition is represented by the double eagle, the symbol of empire, and the peacock, the symbol of immortality, according to St. Augustine, and by the frieze-like arrangement of the pattern especially in the Cyclades (*cf.* Nos. 68-70, 104, 106). How old the tradition is no one can say. Patterns of slanting rows of birds like No. 32, of friezes of birds and trees (*cf.* Nos. 104, 106, 138) and borders such as those in Nos. 18, 29-31, are to be found in Coptic work. On the other hand such patterns are also common in Italian and Spanish work. It has therefore been suggested that these patterns are due to the strong Italian influence which resulted

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from the Italian occupation of the islands after the Fourth Crusade. Since, however, such patterns occur in Coptic work and even in Russia, it seems safer to regard them all as the product of the old Levantine tradition. Its appearance in the neighbouring lands would be due to the influence of the Byzantine Empire, which after the fall of the Western Empire was for so long the mainstay of civilisation and the arts. Other elements in the patterns such as men, parrots, goats, ships, and the like, would be due to the taste of the embroiderer, and represent what amused and interested her. On some pieces, such as Nos. 187, 188, we find attempts to reproduce the native costume, which, however, should not be trusted in all details. Ships such as those in Nos. 82, 110, are probably meant to represent types well known in the Levant. The presence of the wild goat in Cretan work is interesting, because this rare animal still exists in the mountains of the island. The deer so common in many pieces may perhaps be due to a desire to represent the actual animal, but deer such as those on the bed valances on the Model Bed (Nos. 69, 70) seem to be derived from the peacock. This bird usually has two legs and a big tail standing up close behind its head (*cf.* No. 106). Those on the frock from Astypalaea have five legs, the extra legs being put in as the women of the island themselves admitted for the sake of symmetry. If a rather unintelligent copyist separated the upper part of the tail and brought it nearer to the back of the head, a deer would be produced like those on the valances mentioned (Nos. 69, 70). Other animals such as snakes, fish, and winged dragons, seem to have been introduced entirely according to fancy, but the use of the rampant winged dragon in the intervals of the pattern on Patmian doors (*cf.* Nos. 30, 31) is very characteristic, and may almost be considered as a distinguishing mark between the embroidery of this island and that of Cos (*cf.* Nos. 67, 82).

Three patterns remain for consideration, those to which we have given the names of *King Pattern*, *Queen Pattern*, and *Glastra*, the last being the name by which this pattern is known locally. These patterns, which on



FIG. 1. *GLASTRA* PATTERN

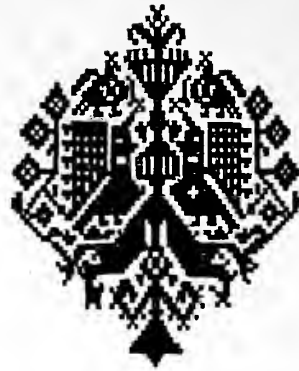


FIG. 2. *GLASTRA* PATTERN

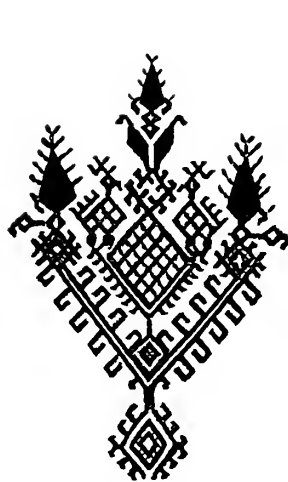


FIG. 3. *QUEEN* PATTERN



FIG. 4. *QUEEN* PATTERN



FIG 5. *KING* PATTERN,
HORIZONTAL AND VERTICAL

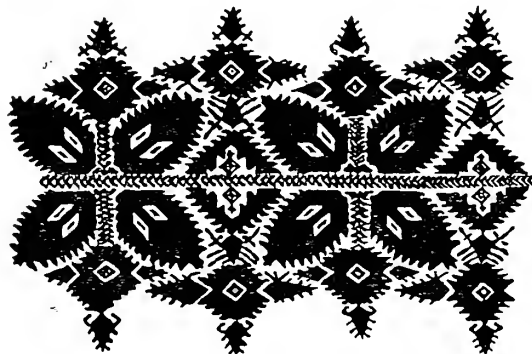


FIG. 6. *KING* PATTERNS SET BASE TO BASE, SHOWING
THE ORIGIN OF THE LEAF DIAPER AND STAR PATTERN

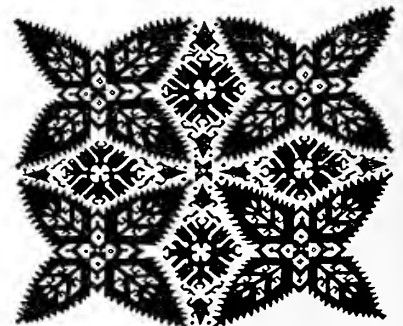


FIG. 7. *LEAF DIAPER* AND *STAR* PATTERN,
DERIVED FROM *KING* PATTERN

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inspection (see Figs. 1-7) will be seen to be much akin to one another, are typical of the embroideries of the Cyclades and the Southern Sporades, although it must be noted that patterns similar to those on Nos. 41, 138 are known in Sardinia, and in some embroideries of Spanish or Italian style from Morocco. The *Glastra* (Figs. 1, 2) is always arranged in a long series of single units either vertically or as a frieze (*cf.* Nos. 38, 111). Possibly the devices like coats of arms on Rhodian work (*cf.* No. 36) are a variety of the *Glastra*. Sometimes it must be admitted that the *Glastra* shows so great a resemblance to a rather degenerate double eagle that one might be forgiven for suggesting that the double eagle is the basis of the *Glastra* and its kindred patterns.

Queen Pattern (Figs. 3, 4) is arranged in Cos, in a series of single units set vertically one above another (see Nos. 67, 82). In the Cyclades, when used in vertical rows, the units are set so close together that they telescope into one another, and produce patterns like those on the edges of the strips of Nos. 41, 138. Queen Pattern is also used as a frieze (No. 105), and variations can be produced by setting two rows of units base to base (see Nos. 41, 138, and in No. 138 yet a further variety is obtained by placing the units head to head in pairs.

King Pattern (Figs. 5, 6, 7) is arranged in vertical and horizontal rows (Nos. 30, 67), and when arranged in vertical rows the units telescope into one another, and produce patterns like those on Nos. 43, 101, 113, in the latter of which the development is clearly seen. If two horizontal rows of King Pattern are set base to base, the resulting design is like that of the upper row on the Amorgos bed valance No. 112, Fig. 6. If a series of such designs is taken and set close together in rows all over the piece, a diaper of leaves is developed like that in the Naxian piece No. 92 (see also Fig. 7). This seems to have been the origin of the typical Naxian pattern of stars in a diaper of leaves (Case E). A further variety is obtained if the diaper of leaves is omitted, and the ground is covered only with alternating rows of stars as in No. 91.

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The fascination of tracing the origin of these patterns is irresistible, but since no dated specimens are obtainable a true typological series cannot be constructed except by conjecture. Too keen an imagination and too great ingenuity are not the safest guides in such matters. In view of this only one more suggestion need be made, that the slanting rows of leaves in Nos. 18, 19, 35, 36 and the pattern of irregular blocks on the Nisyros frocks (Nos. 44, 66, 83) are rows of closely worked birds like those on the Kalymnos sleeve (No. 31). The sleeves of the Karpathos frocks (Nos. 20, 40) have an unmistakable likeness to the Kalymnos example and one can also quote some Coan work with borders of three-legged animals that seem to stand mid-way between a bird and a slanting leaf. Great caution, however, is necessary in accepting any of these suggestions as definitely true.

THE WOMEN'S COSTUMES

This is a complicated subject and needs extensive illustration, so that it cannot be adequately dealt with here. Only four of the costumes in this Exhibition, Nos. 20, 40, 44, 81, from Astypalaea, Nisyros, and Karpathos may be described as complete. The universal basis of the ordinary island costume of the women is a frock such as those shown in Case D and Nos. 66 and 83. Embroidered decoration is confined to the bottom of the skirts and borders round the neck and over the shoulders, in fact to those parts of the frock which are not concealed by the overskirt. The overskirt, which in most islands was worn above the frock (see Nos. 44, 67A, 81), is a garment with a full skirt not so long, however, as that of the frock, to enable the embroidered border of the skirt proper to be seen. It has practically no bodice except for straps over the shoulders and the sleeves are non-existent or rudimentary, as in the case of No. 81. This in summer is the usual

¹ Cf. Pitton de Tournefort, "Voyage du Levant"; Gerola, "I Costumi Muliebri nelle Tredici Sporadi" ("Emporium," Vol. XXXVII, No. 219, 1913); and other works, such as those of Stackelberg, Ross, Bent, Ferriol, and Sonnini.

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costume, but in cold weather a short jacket of what might be called a zouave type trimmed with fur would be worn in addition. The head-dresses varied very much in the different islands, only that from Astypalaea (No. 81) is illustrated here. As a rule for everyday work nothing is worn on the feet, though in some islands, such as Rhodes and Telos, brown knee boots are worn to protect the foot when working in the fields. On Sundays and holidays stockings, often of white cotton, and shoes or slippers are worn. The costume just described seems to have been in general use throughout the Greek Islands, but there are one two variations which should be noted. In some islands, for instance, Telos and Kalymnos, instead of the overskirt a garment resembling a dressing gown was worn over the frock and was fastened only by a belt round the waist. As this was as long as the frock it showed only that part of the embroidered border of the skirt which appeared where the corners of the dressing-gown hung apart in front. Consequently in Kalymnos it became the fashion to embroider only the front panel of the skirt to show between the edges of the dressing gown. Another variety is illustrated here in the frocks from Karpathos (Nos. 20 and 40). In these the overskirt seems to have become incorporated in the frock and to have taken the form of a heavy tucked flounce, over which the pattern embroidered round the neck is carried down to the bottom. The silken string on the sleeves on one of these frocks (No. 20) are intended to fasten the sleeves, when turned up round the neck so as to keep the embroidery clean and to leave the arms free when working. This method of turning up the sleeves was known in every island, where embroidered frocks were worn.

A. J. B. WACE.

TURKISH EMBROIDERIES

TURKISH embroidery may conveniently be divided into two groups: European and Asiatic (Asia Minor). Of these groups the latter is by far the more interesting, and will be considered first.

EMBROIDERY IN ASIA MINOR.

The Ottoman fabrics of the fifteenth century, which found their most magnificent development in the sumptuous velvets and brocades of the Brusa districts, are distinguished by two prominent patterns. These patterns also dominate many of the embroideries, and for want of better names may be called respectively the Stem Pattern and the Ogival Pattern.

The main features of the former are the undulating parallel stems which run the length of the pattern, and carry conventional flowers and foliage, often bent back at intervals across the stem. Examples of the Stem Pattern are Nos. 64 and 67, the latter being so hung as to show the effect of the pattern when the material falls in folds.

The unit of the second pattern is an ogival design, which in an early form is shown on the embroidery of brown satin (No. 48) and is there composed of a central tulip, with, on either side, a hyacinth spray and then a tulip leaf, the leaf being curved back on itself; while in No. 58 the unit is simplified by the omission of the hyacinth. This pattern shows a tendency to become much stylized, as may be seen by comparing the last mentioned example with Nos. 54, 59, 60, and 65, in this order. For the purpose of border the units of the two patterns are adapted and modified, and in an eighteenth-century specimen, No. 52, we have a combination of both patterns.

Apart from the two main patterns, large and small sprays of flowers are found, either powdered over the ground as in Nos. 51 and 53, or combined into a pattern as in No. 61.

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With regard to the approximate date of these embroideries, the example of couched work No. 48, worked on a pure silk satin, possibly dates from the end of the sixteenth century, while Nos. 51 and 52 on cotton backed satin are seventeenth and eighteenth century respectively. Of the Stem and Ogival pattern embroideries, which are worked on muslin of different degrees of density, the earliest is probably No. 54, which in scheme and colour shows strong Persian influence, and may be dated about 1600, while the examples in the right hand side of the case—with the exception of the table covers, which appear to belong to the beginning (No. 61) and end (No. 62) of the eighteenth century—may be assigned to the first half of the seventeenth century.

In addition to the indication afforded by the style of rendering the pattern, the stitches offer some clue to the age, and it appears likely that the examples worked in diagonal darning stitch (*cf.* Nos. 54 and 55) are earlier than those with the straight darning (Nos. 64 and 65) and these again earlier than the very striking embroidery (No. 42) in couched silks on black muslin which hangs over the fireplace. It will be noticed that the drawing of this piece, especially in the sweep of the serpentine stems, is weak as compared, for instance, with No. 64, in Case C.

The relationship between Turkish pottery and these embroideries is shown rather in the similar conventional representation of the same flowers—tulips, hyacinths, roses, etc.—than in the actual arrangement of the pattern, though the ogival unit may be traced in the rice bowls Nos 200-204, while identical treatment of the pattern on No. 54 occurs on the dish (O. 2) illustrated in Plate XXVIII, and of the pattern on No. 48 on the jug (P. 10) in Plate XXV of the "Illustrated Catalogue of Faience of Persia and the Nearest East," 1907.

In conclusion of this section, it may be pointed out that Turkish embroideries are very well represented in Room 118 of the Victoria and Albert Museum.

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EMBROIDERY IN EUROPEAN TURKEY

It seems probable that in this part of the Turkish Empire embroideries in all styles have been made. The Italian renaissance pattern executed in couched silks, on silk or satin grounds, were extensively copied in the seventeenth century, and can readily be detected by the poor quality of the work and material. Examples of this work have purposely not been exhibited in this exhibition.

As far as Turkey in Europe can be said to have possessed a characteristic style of peasant embroidery, it is found in the eighteenth-century embroideries described earlier by Mr. Wace under the generic name of Yannina, a type of needlework which obtains throughout the district on the eastern littoral of the Adriatic.

Other embroideries dating from the eighteenth and first half of the nineteenth centuries are shown in the square cases in the middle of the room. They comprise first of all the muslin headkerchiefs with ends embroidered in gold and silver threads and coloured silks. The patterns are either flowers, often rose sprays, arranged on a rectangular basis, or else borders composed of a mosaic of mosques, kiosques, houses, cypresses, ships, etc. If a church is substituted for a mosque and oaks and firs for cypresses the pattern becomes very similar to the borders of towels or kerchiefs which are common to the peasant needlework of the southern districts of Russia and the Austro-Hungarian Empire. The patterns, indeed, extend in almost unaltered form, whether as regards design, stitch, or colour, throughout Albania, Dalmatia, and Bosnia in the west, and certain islands where Turks have settled, such as Mitylene and Chios.

These kerchiefs are dainty and pretty, and exhibit well-conceived schemes of colour (see the charming kerchiefs Nos. 168 and 169, in Case K); as a rule they belong to the first half of the nineteenth century.

In the second place we have embroidery, worked mainly in chain

TURKISH EMBROIDERIES

stitch with coloured silks on a red woollen material, similar to cashmere, or on silk of the same shade. The designs are free-hand rendering of plants in pots, and sprays of flowers arranged symmetrically about the central ornament, which is often a mosaic of coloured flowers (*cf.* No. 145). The colours are well chosen and afford perhaps the only example of shaded work in the Gallery. Some of these may go back to the eighteenth century; for instance No. 151, with its powdered design of houses and trees in coloured silks. The table covers in this style were probably made in the bazaars to meet the occidental demand.

The Ottoman velvets and brocades are largely used to form appliqué patterns of an architectural character suitable to the hangings of Mohammedan dwellings. The velvet is sometimes enriched with embroidery in gold and silver threads to be used as prayer rugs and divan covers; a single example of this work is the seventeenth-century bag shown in Case K, No. 170.

In Cyprus the embroideries are not characteristic; the island was noted, however, for its silver clasps and buckles, often padded and embroidered with gold threads, beads, coral, and pearls, etc.; a clasp of this work is shown in Case K, No. 171.

Finally, the Turks are celebrated for their embroidered cut and applied leathers; these usually take the form of saddles, cushions, etc.; the style of work is exhibited in a convenient form in the three passport cases of the seventeenth and eighteenth centuries in Case H.

WILLIAM LAWRENCE.



1990-1991



CATALOGUE

The Exhibits are numbered from left to right, beginning on the left of the Entrance Door



EMBROIDERIES

CASE A

IONIAN ISLANDS

- 1 PILLOW CASE worked in split and darning stitch with coloured silks in linen with a pattern of deer, rampant lions, double eagles, birds, three-legged and other animals scattered promiscuously over a background worked in whipped stitch over drawn threads. There is a narrow floral border all round. *Lent by Mr. R. M. Dawkins.*

IONIAN ISLANDS

- 2 PILLOW CASE embroidered in cut work and tent stitch in coloured silks on linen, with a diaper pattern of eight-pointed stars and hexagons, enclosing panels of cut work. *Lent by Mr. T. B. Clarke Thornhill.*

IONIAN ISLANDS

- 3 PILLOW CASE embroidered in split and cross stitch in coloured silks, among which red is dominant, on linen with a pattern of symmetrically arranged animals of different types. Amongst the animals are deer double eagles, peacocks, rampant lions and other quadrupeds, and the larger animals all have smaller animals upon them. All round the edge is a border of double eagles and lions.

Lent by Mr. R. M. Dawkins.

CASE A]

EMBROIDERIES

IONIAN ISLANDS

- 4 PILLOW CASE embroidered in cross stitch in coloured silks on linen with a pattern of a large central cross with eight pointed stars in octagons and floral sprays arranged symmetrically around it. Here and there are birds and other animals. *Lent by Mr. Guy Dickins.*

IONIAN ISLANDS

- 5 BED SPREAD of four strips embroidered in darning stitch in coloured silks on linen, red being the dominant colour. All round the edge is a narrow border of a floral scroll, and within this a deep floral border consisting of hyacinths, tulips, and carnations, set alternately. Inside each corner is a jug of flowers with seven small birds grouped round it. *Lent by Professor Newberry.*

IONIAN ISLANDS

- 6 Strip from a BED SPREAD of four strips embroidered in darning stitch in coloured silks on linen. Round the edge is a narrow border of a wavy floral scroll with small birds alternately on either side. Within this is a deep border consisting of pairs of peacocks facing one another on either side of a fountain, set alternately with large floral devices of two types. All about the pattern small birds are scattered. The strips are joined with broad bands of open needlework. *Lent by Mr. R. M. Dawkins.*

IONIAN ISLANDS

- 7 BED SPREAD of four widths embroidered in split stitch in coloured silks on linen. All round the edge is a narrow border of a floral scroll in which red is the dominant colour. Within this is a deep border consisting of two types of tulip-like flowers set alternately. Parrots and other birds are scattered about them. Inside each corner is a floral spray with birds. *Lent by Mr. R. M. Dawkins.*

IONIAN ISLANDS

- 8 Part of the border of a BED SPREAD embroidered in cross stitch in coloured silks on linen with a pattern consisting of two types of flowering trees set alternately. At the top of every other tree is a double

EMBROIDERIES

[CASE A

eagle flanked by two three-legged deer. Pairs of deer and peacocks are set symmetrically at the sides of both types of trees. All round the edge is an inverted border consisting of a double eagle flanked by a pair of peacocks and set alternately with flowers.

Lent by Mr. R. M. Dawkins.

IONIAN ISLANDS

- 9 BED SPREAD of four widths decorated in drawn work in coloured silks on linen with a border consisting of a series of panels each containing a different pattern. Amongst the patterns ships, double eagles, deer, a pair of peacocks drinking from a fountain, a castle containing two men, trees, and other devices, both animal and vegetable, are noticeable. Within each angle is an extra panel containing a tree with birds. The strips are joined by a narrow needlework braid. Most of the black silk has perished.

Lent by Mr. R. M. Dawkins.

IONIAN ISLANDS

- 10 BED SPREAD of four widths embroidered in cross stitch in coloured silks on linen, with a pattern all round consisting of a double eagle on a tulip tree flanked by a pair of peacocks and set alternately with floral sprays. Pairs of confronted birds occur frequently in the pattern, and in each angle is a large floral device. All round the edge is an inverted border consisting of a narrow frieze of double eagles and crested birds.

Lent by Mr. A. M. Daniel.

IONIAN ISLANDS

- 10A BED SPREAD in three widths embroidered on linen with linen thread in darning stitch on a background worked in whipped stitch in red and blue silk over drawn threads, so as to form a border of a series of panels each worked in one colour. The panels contain double eagles, deer, ships, trees, and similar devices. The strips are joined by narrow bands of plaited thread. A panel in one corner is unfinished and shows the method of working the pattern. The bed spread is interesting as being intermediate between the bed spreads Nos. 9 and 11.

Lent by Lady Egerton.

CASE A]

EMBROIDERIES

IONIAN ISLANDS

- 11 BED SPREAD in four widths embroidered in running stitch which forms a two-sided cross stitch in red, blue, and green silks, red being dominant, on linen with a border of a series of panels each worked in one colour. The panels contain double eagles, deer, pairs of peacocks drinking from a fountain, large peacocks surrounded by little peacocks, trees, ships, birds, and men on horseback and similar devices. The strips are joined by narrow belts of coloured needlework. This is worked in the same style as the frock No. 89 in Case D. *Lent by Mr. R. M. Dawkins.*

IONIAN ISLANDS

- 12 Corner of a BED SPREAD embroidered in darning and split stitch in coloured silks on linen. In the corner is a jug with small birds and flowers and along the edges is a row of men with small flags. Between them are more jugs of flowers, parrots, small boys with birds and odd quadrupeds. All round the edge is a frieze of small lions.

Lent by Mrs. Theodore Bent.

IONIAN ISLANDS

- 13 BED SPREAD of four strips embroidered in cross stitch in coloured silks on linen with a pattern consisting of cypress trees set alternately with floral sprays. In each corner is a large floral device and all round the edge is a narrow border of the wavy floral type.

Lent by Mr. Guy Dickins.

IONIAN ISLANDS

- 14 PILLOW CASE worked in drawn work and darning and split stitch in coloured silks on linen, with a geometrical pattern, which consists of eight-pointed stars set in a diaper composed of deer and peacocks grouped round octagons and hexagons. Most of the black silk has perished.

Lent by Mr. R. M. Dawkins.

IONIAN ISLANDS

- 15 PILLOW CASE worked in drawn work and darning and split stitch in coloured silks and gold thread on linen, with a geometrical pattern,

EMBROIDERIES

[CASE A

which is a diaper formed by rows of peacocks coming from starry centres and enclosing eight-pointed stars set in rosettes.

Lent by Mr. R. M. Dawkins.

IONIAN ISLANDS

- 16 PILLOW CASE worked in darning and split stitch and drawn work in coloured silks on linen with a pattern of a geometrical type, which consists of a drawn work diaper of birds and floral sprays enclosing octagons in darning stitch with drawn work diamonds at their centres. Most of the black silk has perished.

Lent by Mr. R. M. Dawkins.

IONIAN ISLANDS

- 17 PILLOW CASE embroidered in tent stitch in coloured silks on linen with a pattern consisting of alternate rows of pairs of confronted peacocks and floral sprays. The pattern covers the whole ground.

Lent by Mr. R. M. Dawkins.

In the corner between CASES A and B

SOUTHERN SPORADES (RHODES)

- 18 Door of a BED TENT embroidered in cross stitch in coloured silks on linen. On either side of the door there is at the bottom a border of a row of slanting leaves, and above this a large *glashtra*-like device. Then comes a broad band composed of three horizontal rows of King Pattern arranged with two small units alternately with one large. The rows are separated by red and green borders, and the ground is filled up by seven-legged deer and irregular patches of colour. Above this come four devices like coats of arms with supporters one above the other to the top of the door. At the top of the door, in the centre, is a large eight-pointed cross with six smaller ones round it and flanked on either side by a peacock. Behind the peacocks come the tops of the two uppermost heraldic devices, and beyond them, on either side, a double eagle of a *glashtra*-like appearance. The ground between these elements is filled up with many-legged deer and other odd patches of colour. Above the top of the door come two horizontal belts of King Pattern

EMBROIDERIES

arranged with two small units alternating with one large. Down either side of the door there is a narrow red and green border. This is the door of the tent to which the strips No. 19 belonged. It is noticeable that unlike the Patmian door No. 26 and the other Rhodian door (No. 25) it has no gable. Most of the black and some of the red and yellow silk in the King Patterns has been rather clumsily restored.

Lent by Mr. E. G. Howarth.

SOUTHERN SPORADES (RHODES)

- 19 Eight tapering strips of a BED TENT embroidered in cross stitch in red and green silk, used alternately, on linen. Up the centre of each strip runs a row of devices that resemble coats of arms with supporters. The devices gradually become smaller as the top of the strip grows narrower. Up each side and along the bottom of every strip runs a border of slanting leaves. Seven of the strips are embroidered, and that on the left is plain save for a border of slanting leaves up its right side. These strips are from the same tent as the Door No. 18 and when the tent was complete flanked the door on the left hand side.

Lent by Mr. E. G. Howarth.

SOUTHERN SPORADES (KARPATOS)

- 20 FROCK embroidered in cross stitch in red, dark green, and dark blue silks, of which red is dominant, on linen. Round the bottom of the skirt, which consists of two widths and four narrower strips, is a border of irregularly shaped blocks, above each of which is a pair of rosettes. This pattern, which has below it a narrow line of small squares, also runs up the edges of the strips, stopping at the bottom of the overhanging flounce which here takes the place of an overskirt (*cf.* Nos. 44 and 81). Round the neck and running down beyond the end of the opening in front to the bottom of the flounce is a border of blocks and squares similar to that round the bottom of the skirt. Over the shoulders and down the seams at the sides and back run smaller versions of the same pattern. The sleeves are square and set squarely into the shoulder. At the bottom they are covered with a deep border of squares worked chessboard fashion in the three different colours. The work on this frock is known locally as *σπερουνάτη*. *Lent by Mrs. Theodore Bent.*

CASE B

SOUTHERN SPORADES

- 21 PILLOW CASE embroidered round three edges in darning stitch in red, green and yellow silk, of which red is dominant, on linen, with a continuous frieze of King Pattern. *Lent by Mr. A. J. B. Wace.*

SOUTHERN SPORADES (PATMOS)

- 22 BED CURTAIN of three strips embroidered in darning stitch in reddish brown silk on linen with three vertical belts of a pattern of leaves, set regularly in pairs on central stem, down the sides and centre of each strip. *Lent by Mr. R. M. Dawkins.*

SOUTHERN SPORADES (RHODES)

- 23 PILLOW CASE embroidered round all four sides in cross stitch with red, green and blue silks, of which red is dominant, on linen, with a pattern of slanting leaves. In the centre of the upper side is a large rosette surrounded by four sprays. *Lent by Mr. R. M. Dawkins.*

SOUTHERN SPORADES (RHODES)

- 24 PILLOW CASE embroidered round three sides in cross stitch in coloured silks, now faded, on linen, with a pattern of eight-pointed stars, each set in an octagon. *Lent by Sir William Lawrence, Bart.*

SOUTHERN SPORADES (Cos)

- 25 PILLOW CASE embroidered round three sides in cross stitch in coloured silks on linen, with a floral pattern of a wavy stalk and sprays of flowers set alternately on either side. *Lent by Mr. R. M. Dawkins.*

SOUTHERN SPORADES (Cos?)

- 26 PILLOW CASE embroidered round three sides in cross stitch in coloured silks on linen with a pattern of castles, each containing a woman, set alternately with units of King Pattern. *Lent by Mr. R. M. Dawkins.*

CASE B]

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SOUTHERN SPORADES (Cos ?)

- 27 PILLOW CASE embroidered round three sides in cross stitch, in coloured silks on linen, with a pattern of a frieze of women and flowers.

Lent by Mr. R. M. Dawkins.

SOUTHERN SPORADES (KALYMNOS)

- 28 PILLOW CASE embroidered round three sides in darning stitch in red, green, and yellow silk, of which red is dominant, on linen, with a pattern of a zigzag with triangles on either side. *Lent by Mr. A. J. B. Wace.*

SOUTHERN SPORADES (RHODES)

- 29 Door of a BED TENT embroidered in cross stitch in coloured silks on linen. On either side of the door is a vertical belt of King Pattern, the units being set one above another. Above the door is a gable containing a cross and above the gable there is on either side a double eagle and a peacock. Both above and below the gable the ground is filled up by irregular patches of colour. *Lent by Mr. R. M. Dawkins.*

SOUTHERN SPORADES (PATMOS)

- 30 Door of a BED CURTAIN embroidered in darning and satin stitch in coloured silks on linen. At the bottom on either side of the door are three horizontal rows of King Pattern arranged with two small units alternating with one large. Above this on either side is a band of units of King Pattern arranged in three vertical rows. At the top is a gable surrounded inside and outside by King Pattern and by four pairs of parrots. In the intervals of the pattern there are small deer, birds and rampant winged dragons, of which the latter are specially noticeable.

Lent by Mr. R. M. Dawkins.

SOUTHERN SPORADES (PATMOS)

- 31 Strip of a BED CURTAIN embroidered in darning and satin stitch, in coloured silks on linen, with a pattern consisting of units of King Pattern, arranged in three vertical rows exactly as on the door No. 30 in the same Case. The intervals of the pattern are filled with deer and rampant winged dragons. *Lent by Mr. R. M. Dawkins.*

SOUTHERN SPORADES (KALYMNOS)

- 32 Sleeve from a FROCK embroidered in darning silk in red, green, and yellow silk, of which red is dominant, on linen, with a pattern consisting of slanting rows of birds (*cf.* the sleeves of the Karpathos frock No. 40).
Lent by Mr. R. M. Dawkins.

SOUTHERN SPORADES (KARPATOS)

- 33 Half of a PILLOW CASE embroidered round four sides in cross stitch in red and green silk, used alternately, on linen crêpe, with a pattern of slanting leaves.
Lent by Mr. A. J. B. Wace.

SOUTHERN SPORADES (KARPATOS)

- 34 Half of a PILLOW CASE, embroidered round four sides in cross stitch in red and blue silk, used alternately on linen crêpe with a pattern of slanting leaves.
Lent by Mr. A. J. B. Wace.

SOUTHERN SPORADES (KARPATOS)

- 35 BED VALANCE embroidered in cross stitch in red and green silk, used alternately, on linen crêpe. The lower strip has down the centre a series of *glastras*, each guarded by two peacocks and containing a double eagle, and all round the edges a border of slanting leaves. The upper strip has a plain centre and a border of slanting leaves all round. The two strips are joined by a piece of broad gold braid.
Lent by Mr. R. M. Dawkins.

SOUTHERN SPORADES (RHODES)

- 36 BED VALANCE embroidered in cross stitch in red and green silk, used alternately, on linen. Down the centre of the lower strip runs a series of devices which resemble coats of arms with supporters and a border of slanting leaves all round the edges. The upper strip has down the centre a row of jugs set horizontally, and along the two ends and the bottom edge a border of slanting leaves. One end has been slightly cut.
Lent by Mr. A. M. Daniel.

CASE B]

EMBROIDERIES

SOUTHERN SPORADES

- 37 PILLOW CASE embroidered in cross stitch with coloured silks on linen with a diaper of eight pointed stars in red, enclosing different coloured diamonds each of which contains a small lion reserved in the colour of the linen.
Lent by Mr. A. J. B. Wace.

SOUTHERN SPORADES (Cos)

- 38 One strip of a BED VALANCE embroidered in cross stitch with green, red, and pale brown silk on linen, with a series of *glastras* laid horizontally down the centre. Each *glastra* has a double eagle on it (*cf.* No. 1111 in Case F), and is guarded by two peacocks. Round the edge is a border of star-like crosses.
Lent by Mr. R. M. Dawkins.

SOUTHERN SPORADES (Cos)

- 39 Tapering strip of a BED TENT embroidered in cross stitch in red and green silk, used alternately, on linen with a series of *glastras* which grow smaller as the strip grows narrower. On each *glastra* is a double eagle and a small rampant lion, and each is guarded by a pair of peacocks. Along each side of the border are star-like crosses.
Lent by Lt.-Col. Lionel Benson.

Between CASE B and the Fireplace

SOUTHERN SPORADES (KARPATOS)

- 40 FROCK embroidered in surface stitch in red, green, and dark gray-green silks, of which red is dominant, on linen. Round the bottom of the skirt, which consists of two widths and four narrower strips, is a border of irregularly-shaped blocks, above each of which is a pair of rosettes. This pattern, which has below it a narrow line of small squares, also runs up the edges of the strips, stopping at the bottom of the overhanging flounce which here takes the place of an overskirt (*cf.* Nos. 44 and 81). Round the neck and running down beyond the end of the opening in front to the bottom of the flounce is a border of blocks similar to those round the bottom of the skirt, except that each block is topped by three rosettes. Small pieces of a similar pattern run over

EMBROIDERIES

the shoulders and down the upper part of the sleeves and the seams down the back are sewn over with thick silks. The sleeves are square and set squarely into the shoulder, and at the bottom are covered with a deep border of slanting rows of birds worked so closely together as to be almost unrecognizable (*cf.* the Kalymnos sleeve No. 32 in Case B). The work in this frock is locally known as *σταφυλάτη*.

Lent by Mrs. Theodore Bent.

CYCLADES

- 41 Two strips of a BED CURTAIN embroidered in darning stitch in red silk on linen. Across the bottom and down the centre of each strip is a broad band consisting of a central belt of hexagons alternating with small diamonds with swastika centres, on either side of which is a row of large and small units of Queen Pattern, set alternately. At the top and bottom of this band is a continuous row of trees and peacocks, and pairs of peacocks as usual appear in the Queen Pattern. Down the edge of each strip is a vertical row of Queen Patterns set one above the other, each of which contains a pair of peacocks and a diamond with a swastika centre. The curtain consisted of four strips, but was cut in two and made into a pair of Cycladic bed valances. When this was done the outer pattern on the left hand strip was cut away, and two fragments of the broad pattern obtained by shortening the strip were inserted in the blank spaces at the top to produce the effect of the pattern turning round the corner, as usual in Cycladic valances (*cf.* Nos. 104, 105, 110, and 111, in Case F). The vandyke fringe with red tassels was added at the same time (*cf.* the valance No. 106, Case F). This was acquired in Melos.

Lent by Mr. R. M. Dawkins.

Over the Fireplace

ASIA MINOR

- 42 HANGING embroidered in couched work in coloured silks on black linen with a floral pattern of red and yellow leaves set alternately on green stems running zigzag fashion up the ground. This pattern is supposed to represent a fig tree. All round the edge there is a border of a floral scroll.

Lent by Sir Arthur Church.

EMBROIDERIES

Between the Fireplace and CASE C

CYCLADES (AMORGOS)

- 43 Strip of a BED CURTAIN embroidered in darning stitch in red, blue and green silk, of which red is dominant, on linen. Down the centre and the sides run three vertical rows of leaves set in pairs on a central stem. In the intervals between these rows at the bottom units of King Pattern are inserted so as to make a narrow continuous border.

Lent by Mr. T. E. Hodgkin.

SOUTHERN SPORADES (NISYROS)

- 44 OVERSKIRT of red Turkey twill and FROCK embroidered in cross-stitch in coloured silks, of which black is dominant, on linen. The skirt consists of four widths and has round the bottom a border of irregularly shaped blocks. The seams are joined at the bottom by narrow bands of needlework to show below the overskirt. At the waist in front is a small embroidered band to mask the gathers which would otherwise show in the opening of the overskirt. Round the back and down the sides of the opening in front is a narrow border of dots worked in groups of six. Over the tops of the shoulders runs a border of hut-like objects. The sleeves are oblong, but closely gathered in on the top of the shoulder and the joins are masked with thick work in silver thread. The sleeves are covered all over with a pattern of alternate rows of slanting objects known locally as "Small Fishes," and a continuous line of ovals, and have round the bottom a brown border with a floral scroll reserved in the colour of the linen and picked out in silver thread.

Lent by Mrs. Theodore Bent.



CASE C

YANNINA(?)

- 45 Strip from the side of a BED SPREAD embroidered in herring-bone stitch in coloured silks on linen, with a pattern consisting of objects like pine cones flanked by a pair of curved green leaves set in a vertical row one above another. On the edges there is a narrow floral border.

Lent by Professor Newberry.

YANNINA(?)

- 46 Strip of a HANGING embroidered in "Bokhara" couching stitch in coloured silks on linen with a pattern of large flowers set on wavy stems running from the bottom to the top. All round the edge there is a border of small flowers.

Lent by the Rev. William Macgregor.

YANNINA(?)

- 47 PILLOW CASE embroidered in darning stitch in gold thread and coloured silks on linen. All round there is a border of floral sprays, but the central space is vacant except for four floral sprays in the corners and a narrow edging of flowers along the sides.

Lent by Mr. A. M. Daniel.

ASIA MINOR

- 48 Part of two strips of a HANGING embroidered in couched work in coloured silks on pale red-brown satin with a pattern of large flowers arranged diaper fashion. These flowers resemble the "artichokes" common in brocades and most probably this embroidery was intended to imitate a brocade.

Lent by Sir William Lawrence, Bart.

ASIA MINOR

- 49, 50 Two ends of a TOWEL or KERCHIEF embroidered in double running stitch in coloured silks and silver thread on linen with a pattern of slanting floral sprays above which is a row of rosettes. At the bottom is a narrow belt of drawn work.

Lent by Sir William Lawrence, Bart.

ASIA MINOR

- 51 TABLE COVER embroidered in couched work in gold thread and coloured silks on red satin, with a pattern of floral sprays arranged in regular horizontal rows all over the ground. All round the edge there is a border of irregularly shaped leaves. *Lent by Mr. R. M. Dawkins.*

ASIA MINOR

- 52 HANGING of three strips embroidered in running stitch, worked in four movements, in coloured silks on linen with a pattern of large two branched floral sprays set regularly one above another all over the ground. The tasselled fringe round the edges is perhaps not original. *Lent by Professor Newberry.*

ASIA MINOR

- 53 TABLE COVER embroidered in couched work in coloured silks on red satin with a pattern of floral sprays arranged in regular rows all over the ground. All round the edge there is a narrow border of similar sprays. *Lent by Sir William Lawrence, Bart.*

ASIA MINOR

- 54 TABLE COVER embroidered in satin stitch in coloured silks on linen with a diaper pattern of blue leaves enclosing flowers of an "artichoke" type. All round the edge there is a narrow floral border. *Lent by Professor Newberry.*

YANNINA (?)

- 55 HANGING of three strips embroidered in herring-bone stitch in coloured silks on linen. Each strip has down the centre continuous rows of large curved leaves round which red flowers are grouped. All round the edges is a border of leaves and flowers arranged so as to form a wavy pattern. *Lent by Sir William Lawrence, Bart.*

YANNINA (?)

- 56 PILLOW CASE embroidered in herring-bone stitch in coloured silks on linen. All round there is a border of curved leaves and rosettes arranged so as to make a wavy pattern of a floral type. The oblong central space is vacant except for four floral sprays in the angles. *Lent by Professor Newberry.*

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[CASE C

ASIA MINOR

- 57 Parts of several strips of a HANGING embroidered in darning stitch in coloured silks on linen, with a pattern of broad wavy lines running from the bottom to the top, on either side of which floral sprays are arranged symmetrically. *Lent by Sir William Lawrence, Bart.*

ASIA MINOR

- 58 Upper part of HANGING of three strips embroidered in darning stitch in coloured silks on linen, with a diaper pattern of tulips. At the top there is a wavy border of tulips and other flowers. *Lent by Sir William Lawrence, Bart.*

ASIA MINOR

- 59 Lower part of a strip of a HANGING embroidered in darning stitch in coloured silks on linen with a diaper pattern of blue leaves enclosing large red flowers. At the bottom is a narrow wavy border. *Lent by Mr. R. M. Dawkins.*

ASIA MINOR

- 60 Lower part of a strip of a HANGING embroidered in darning stitch in coloured silks on linen, with a diaper pattern of blue leaves enclosing large red flowers. At the bottom is a narrow wavy border. *Lent by Sir William Lawrence, Bart.*

ASIA MINOR

- 61 Square TABLE COVER embroidered in double darning stitch in coloured silks on linen crêpe with a pattern of floral sprays spread elaborately all over the ground. In the centre there is a double circle containing floral sprays, and all round the edges a narrow floral border. *Lent by Professor Newberry.*

ASIA MINOR

- 62 TABLE COVER embroidered with couched work in coloured silks on linen with a pattern of large floral sprays arranged symmetrically over the ground. All round the edge there is a narrow border of small sprays of a similar type. *Lent by Mr. R. M. Dawkins.*

ASIA MINOR (?)

- 63 BORDER embroidered in darning stitch in coloured silks on linen with a frieze of tulips and other flowers. Along the bottom there is a narrow border of flowers set in a scroll. *Lent by Mr. R. M. Dawkins.*

ASIA MINOR

- 64 HANGING of three strips embroidered in darning stitch in coloured silks on linen. The pattern consists of a series of wavy blue lines running from the bottom to the top, and with a red flower and a bunch of black fruit set alternately on either side. This pattern closely resembles that of No. 42. At the top and bottom there is a narrow green border. *Lent by Mr. R. M. Dawkins.*

ASIA MINOR

- 65 Strip of HANGING embroidered in darning stitch in coloured silks on linen, with a pattern of a diaper enclosing large flowers surrounded by smaller ones. Round the edge is a border of a floral scroll pattern. Some of the details are reserved in the colour of the linen. *Lent by Mrs. Theodore Bent.*

In the corner between CASE C and the Model Bed

SOUTHERN SPORADES (NISYROS)

- 66 FROCK embroidered in double running stitch in coloured silks on linen. The skirt, which consists of four widths, has round the bottom a border of irregularly shaped and closely worked floral sprays in red-brown, rusty black and green, of which the red-brown is dominant. The seams are joined at the bottom by narrow bands of needlework which would show below the overskirt (*cf.* No. 44). At the waist in front is a small embroidered band to mask the gathers which would show in the opening of the overskirt. Round the neck and down the sides of the opening in front is a narrow border of squares worked in red, green, and blue, red being dominant. Over the tops of the shoulders runs a border of closely worked birds in red, green, and rusty black, of which red is dominant. The sleeves are oblong, but closely gathered in on the top of the shoulder and the join is masked with embroidery

in gold and silver threads. The sleeves are covered all over with a pattern of alternate rows of slanting objects known locally as "Small Fishes" and a continuous zigzag, and have round the bottom of the sleeves a red border with a floral scroll picked out in gold. There are touches of gold and silver all over the sleeves, and their seams are made of elaborate bands of needlework edged by rows of slanting leaves.

Lent by Mrs. Theodore Bent.

SOUTHERN SPORADES (Cos)

- 67 Front and door of a BED TENT embroidered in darning and satin stitch in coloured silks on linen. On either side of the door is a vertical belt of tall King Patterns set one above another. The intervals at the sides are filled with parrots. At the top of the door is a gable containing a King Pattern flanked by a pair of parrots and three pairs of peacocks. Above the gable are four pairs of parrots, two pairs of ships, five double eagles, six men and five pairs of peacocks arranged symmetrically round a large spreading Queen Pattern. Above again is a band of two horizontal belts of King Pattern. The intervals between them are filled with peacocks and monsters with many legs. The King Pattern throughout is edged with a red and green border. On either side of the door are three tapering strips with a vertical row of Queen Pattern, the units of which grow smaller as the strips become narrower towards the top. In the Queen Pattern pairs of peacocks and lozenges containing rampant lions appear as usual. The strips are bordered with rows of small stars with swastika centres.

Lent by Mrs. Burdon Muller.



MODEL OF CYCLADIC BED-PLATFORM

FOR a detailed description, plans, and photographs of the towns and houses of the Greek Islands and the elaborate bed-platforms of which this is a model, the reader is referred to the article by Mr. A. J. B. Wace and Mr. R. M. Dawkins in the December number of "The Burlington Magazine."

Lent by Mr. A. J. B. Wace.

SOUTHERN SPORADES (ASTYPALÆA)

- 67A OVERSKIRT of blue cotton twill, fine red flannel, and white linen, trimmed inside the bottom with heavy white flannel to produce a pleated effect. This is the ordinary overskirt worn every day with frocks like No. 81.

Lent by Mr. A. J. B. Wace.

CYCLADES (SIPHNOS)

- 68 BED CURTAIN of four strips embroidered in cross stitch in red and blue silk, used alternately, on linen. Across the top is a broad border consisting of a frieze of ships, peacocks, and trees edged by rows of slanting leaves. Up the edges of the strips run vertical rows of pairs of leaves and flowers set alternately on a central stem. The two central strips are left unjoined in the middle so as to form a door. The curtain has been remounted as the original blank linen had been cut away.

Lent by Mr. A. J. B. Wace.

CYCLADES (ANAPHE)

- 69, 70 Pair of BED VALANCES worked in cross stitch in coloured silks of which red is dominant, on linen with a frieze consisting of pairs of deer and trees. The pattern on the edge of the upper valance is worked on the back to allow for turning over.

Lent by Mr. A. J. B. Wace and Mr. R. M. Dawkins.

EMBROIDERIES [MODEL BED

- 71 Laid on the Bed is a modern BED VALANCE from Naxos of four and a half widths of linen, with a pattern woven in red and dark blue thread along the lower border. At the top of this border is a row of quadrupeds, then follow two rows of trees, and below is a frieze of pairs of confronted birds and trees.
Lent by Mr. A. J. B. Wace.

CYCLADES (ANAPHE)

- 72 PILLOW CASE embroidered in satin stitch with coloured silks on linen, along the bottom and one side with a simple diaper pattern.
Lent by Mr. A. J. B. Wace.

CYCLADES (ANAPHE)

- 73 PILLOW CASE embroidered in cross stitch in coloured silks on linen with a repeating pattern of interlaced squares along one side and the bottom where the pattern is worked on both faces.
Lent by Mr. R. M. Dawkins.

CYCLADES (ANAPHE)

- 74 PILLOW CASE embroidered in cross stitch in coloured silks on linen, along the bottom and one side with a zig-zag pattern which has sprays set alternately on either side.
Lent by Mr. A. J. B. Wace.

CYCLADES (ANAPHE)

- 75 PILLOW CASE embroidered in cross stitch in coloured silks on linen along the bottom and one side, with a pattern of octagons set in a diaper.
Lent by Mr. A. J. B. Wace.

CYCLADES (ANAPHE)

- 76 PILLOW CASE embroidered in cross stitch in coloured silks on linen along the bottom and one side, with a pattern of octagons set in a diaper.
Lent by Mr. A. J. B. Wace.

CYCLADES (ANAPHE)

- 77 PILLOW CASE embroidered in cross stitch in coloured silks on linen. Along the bottom and one side is a pattern of a zigzag with triangles on either side.
Lent by Mr. A. J. B. Wace.

MODEL BED] EMBROIDERIES

CYCLADES (ANAPHE)

- 78 PILLOW CASE embroidered in cross stitch in coloured silks on linen. Along the bottom is a pattern of a zigzag with triangles on either side. Up the side is a row of birds. *Lent by Mr. A. J. B. Wace.*

CYCLADES (ANAPHE)

- 79 PILLOW CASE embroidered in cross stitch in coloured silks on lines along the bottom and half way up each side. Along the sides are rows of conventional flowers, and along the bottom is a frieze of octagons set in a diaper. *Lent by Mr. A. J. B. Wace.*

UNKNOWN PROVENANCE

- 80 Towel embroidered in cross stitch in coloured silks on linen with a pattern of cypress trees in houses at each end. In each house are two men and above them a row of birds and men. Although the towel is worked in a Greek style the pattern nevertheless is Turkish (*cf.* Nos. 142, 168, 177, in Cases H and K), and it must therefore be considered as a Greek copy of Turkish work.

Lent by Mr. R. M. Dawkins.

SOUTHERN SPORADES (ASTYPALÆA)

- 81 Complete BRIDAL COSTUME consisting of an embroidered frock with a plastron, overskirt and head-dress of a cap, frontlet, and two kerchiefs. The frock, which is of four widths, is embroidered in stitches, which comprise Italian two-sided cross-stitch, double running, and outline-stitch with coloured silks on linen. Round the bottom of the skirt is a continuous frieze of five-legged peacocks all looking to the right. This pattern also runs a short distance up the sides of the seams which are joined at the bottom, where they would show below the over-skirt, with narrow bands of needlework. Over the shoulders runs a narrow border of hut-like objects. The sleeves are oblong and heavily gathered in at the shoulders where the joins are marked by a narrow line of embroidery picked out by gold threads. The sleeves are covered all over with a pattern consisting of alternate lines of irregular zigzag and rows of leaves set in pairs on a central stem. At the bottom is a red band with a wavy pattern reserved in the colour of the linen. The

EMBROIDERIES [MODEL BED

seams are marked by a row of devices locally called "Trays" in blue (*cf.* No. 186). There is no embroidery round the neck or down the V, but the opening is covered by a separate garment. This is an oblong plastron embroidered in silk and wool on linen with a pattern of pairs of leaves. At the top is a border of beads and gold thread, and the whole surface is covered with sequins of coloured tin. The overskirt is of green satin with short sleeves trimmed with red satin and gold thread. Down the centre of the back of the body are three vertical rows of similar trimming. Under each arm behind is a bunch of silver charms to avert the evil eye. The bottom of the overskirt is edged inside with a band of thick flannel in order to produce pleats which are much admired. The headdress consists of a small peaked cap of red satin on which there is applied in front a double eagle flanked by a pair of peacocks. These are worked in gold and silver threads and are decorated with glass jewels and beads. Round the bottom of the cap in front runs a broad frontlet worked in gold thread with artificial rosettes attached just above the ears. Twisted round the cap and hanging in a long loop down the front is a long kerchief of cotton dyed in saffron, the ends of which are embroidered in cross and tent stitch in silk and gold with a wavy floral pattern. Attached to the cap behind is a similar long kerchief hanging down the back, which has all round a border of trees worked in tent stitch. Attached to the ends are extra borders embroidered in cross stitch in coloured silk on linen with a frieze of men. Round the waist is a metal belt, and round the neck and on the head-dress are silver chains.

Lent by Mrs. Theodore Bent and Mr. A. J. B. Wace.

In the Corner between the Model Bed and CASE D:

SOUTHERN SPORADES (Cos)

- 82 Front and door of a BED TENT embroidered in darning, cross, and satin stitch in coloured silks on linen. On either side of the door is a vertical belt of King Pattern with the units placed closely one above another. The intervals at the sides are filled with parrots. Above the door is a gable containing a King Pattern flanked by a pair of peacocks, a pair of parrots, and a pair of men standing on large birds. Above the gable are three pairs of parrots, two pairs of ships, five

EMBROIDERIES

double eagles, eight men and three pairs of peacocks arranged symmetrically round a large spreading Queen Pattern. Above again is a band of three horizontal belts of King Pattern arranged with two small units alternating with one large. The intervals between them are filled with parrots, peacocks, deer, ships, and double eagles. The King Pattern throughout is edged with a red and green border. On either side of the door are three tapering strips with double row of Queen Pattern, the units of which grow smaller as the strips become narrower towards the top. In the Queen Patterns pairs of peacocks and lozenges containing rampant lions appear as usual. The strips are bordered with rows of small stars with swastika centres.

Lent by Mrs. Burdon Muller.

SOUTHERN SPORADES (NISYROS)

- 83 FROCK embroidered in cross stitch in coloured silks on linen. The skirt, which consists of four widths, has round the bottom a border of irregularly shaped blocks in red-brown, black, and green, red-brown being dominant. The seams are joined at the bottom by narrow bands of needlework which would show below the overskirt (*cf.* No. 44). At the waist in front is a small embroidered band to mask the gathers which would show in the opening of the overskirt. Round the neck and down the sides of the opening in front is a narrow border of squares worked in red, green, and blue, of which red is dominant. Over the tops of the shoulders runs a border of closely-worked birds in red-brown, green, and black, red-brown being dominant. The sleeves are oblong, but closely gathered on the tops of the shoulders, and the joins are masked with work in silver threads. The sleeves are covered all over with a pattern of alternate rows of slanting objects known locally as "Small Fishes" and continuous rows of ovals worked in red-brown, blue, and green, red brown being dominant. Round the bottom of the sleeves is a red border with a zigzag reserved in the colour of the linen and their seams are masked with a long row of dots.

Lent by Mrs. Theodore Bent.



CASE D

IONIAN ISLANDS OR YANNINA

- 84 FROCK embroidered in cross and darning stitch in gold thread and coloured silks on linen. The skirt, which is in four widths, has round the bottom a narrow border of floral sprays. Round the neck and down the V in front is a narrow border of a geometrical pattern, partly in drawn work, and towards the shoulder on either side is a floral spray in gold. The sleeves are oblong and let in squarely at the shoulder. They have along the seams floral patterns in white of a diaper type or of a slanting spray. The frock is made without any waist and all the seams are made by joining the selvages on the flat with narrow bands of needlework.

Lent by Mr. R. M. Dawkins.

CRETE

- 85 FROCK embroidered in herring-bone, and chain satin stitch in coloured silk on linen, with a pattern of sirens and double eagles set alternately round the bottom of the skirt. Above and below them are carnation sprays and vases, and they are flanked by pairs of peacocks and other birds. At the bottom is a border of carnations and pairs of peacocks. The frock consists of a full skirt of five widths and a small sleeveless body which is obviously meant to be covered with a jacket of some kind.

Lent by Mrs. E. P. Boys Smith.

RHODES

- 86 FROCK embroidered in surface stitch with coloured silks on linen. Round the bottom of the skirt, which consists of four widths, is a pattern of diamonds, while a pattern of small stars runs a short distance up the seams on either side. The whole of the upper part of the skirt was meant to be covered by an overskirt like those on Nos. 44 and 81. On the body round the V in front is a narrow border mainly composed of a running line of diamonds and at the top of the V is a small loop

and button in silk to fasten the neck, which is very small. The sleeves, which are oblong, are let in squarely at the shoulder and have no decoration except a small zigzag and a narrow belt of drawn work along the end and up the seam on either side. The actual seams along the sides and on the shoulder are made by joining the edges with green silk needlework.

Lent by Mr. R. M. Dawkins.

CRETE

- 87 SKIRT embroidered in herring-bone and satin stitch in dark blue silk on linen with a pattern consisting of a frieze of vases of flowers and other floral devices amongst which pairs of peacocks are perched. At the bottom is a border of a floral scroll amongst which are pairs of birds standing on snakes. Above is the name of the maker, María Papadhópúla, Μαρήα Παπαδοπούλα, and the date 1757. The skirt consists of five widths and seems to have been made as a separate garment.

Lent by Mrs. E. P. Boys Smith.

CRETE

- 88 SKIRT embroidered in herring-bone and satin stitch in coloured silk on linen with a pattern containing many varied elements. The main pattern is a frieze of carnations and other floral sprays stuck in vases, round which are grouped pairs of imps, peacocks, snakes, winged dragons, dogs, wild goats, double eagles, and other animals. In the centres of some of the sprays are large double eagles and in one case a siren with a yellow crown. At the top of many of the sprays is a small siren with two long tails ending in dragons on each of which a man is sitting. At the bottoms of the vases on either side are a woman and a man in the typical Cretan costume with baggy red breeches playing a violin. Many of the men are left-handed. At the bottom is another border consisting of carnation sprays, double eagles, and pairs of imps, dogs, and peacocks. The skirt consists of five widths, and seems to have been made as a separate garment.

Lent by Mrs. E. P. Boys Smith.

IONIAN ISLANDS

- 89 FROCK embroidered double running, producing the effect of two-sided cross-stitch and satin stitch in red, green, and blue silk, of which red is dominant, on linen. The skirt, which is in four widths, has round the bottom a border of a frieze of small panels each worked in a different colour. The panels contain peacocks, trees, deer, men on horseback, and other devices. Round the neck and down the V in front is a narrow border of a small diaper picked out with silver thread. The sleeves are oblong and let in squarely at the shoulder. At the bottom is another border of coloured drawn work, and up the centre of each side are sprays set in pairs on a central stem, which in one case consists of drawn work. This frock is made without any waist, and all the seams are made by joining the selvages on the flat with narrow bands of needlework. In style it is exactly the same as the bedspread No. 11 in Case A.

Lent by Mr. A. J. B. Wace.

On the top of CASE D

NORTH GREEK ISLANDS (SKYROS)

- 89A BED SPREAD of three strips embroidered in darning silk in coloured silks on linen, with a pattern of sultans enthroned in floral bowers along the sides, and of girls leading three rampant cats at the ends. Each sultan is flanked by a pair of small cypress trees, and in one case the sultan is replaced by a floral device flanked by two small birds. All along the very edge is a line of small birds in black outline.

Lent by Mr. R. M. Dawkins.



CASE E

CYCLADES (NAXOS)

- 90 PILLOW CASE embroidered in darning stitch in red silk on linen with a diaper pattern of leaves enclosing large four-pointed stars. The patches of yellow brown are possibly due to the fading of some of the red silk. All round there is a blue border with a long row of S's laid horizontally between two straight lines, and its pattern is reserved in the colour of the linen. *Lent by Mr. T. B. Clarke Thornhill.*

CYCLADES (NAXOS)

- 91 Part of a strip from a BED CURTAIN embroidered in darning stitch in red silk on linen, with a pattern of stars or diamonds arranged so that the white ground between them forms a diaper. *Lent by Mr. R. M. Dawkins.*

CYCLADES (NAXOS)

- 92 PILLOW CASE, embroidered in darning stitch in red silk on linen, with a diaper pattern of leaves which spring in groups of four from a rectangle containing a swastika-like device. In the diaper are diamonds with toothed edges, containing eight-pointed stars at their centres and surrounded by four smaller varieties of the same device. The border consists of asterisks and lozenges reserved in the colour of the linen. *Lent by Sir Arthur Church.*

CYCLADES (NAXOS)

- 93 PILLOW CASE, embroidered in darning stitch in red silk on linen, with a large diaper pattern of leaves, enclosing four-pointed stars which have at their centres diamonds containing a swastika-like device. All round is a narrow border with a wave pattern reserved in the colour of the linen. *Lent by Mr. R. M. Dawkins.*

EMBROIDERIES

[CASE E

CYCLADES (NAXOS)

- 94 Portion of a strip of a BED CURTAIN, embroidered in darning stitch in coloured silks on linen, with a diaper pattern of crimson leaves springing in fours from a star-like centre, and enclosing diamonds with two long and two short points, set alternately vertically and horizontally. The vertical diamonds are green and the others blue.

Lent by Mr. T. B. Clarke Thornhill.

CYCLADES (NAXOS)

- 95 BED CURTAIN, embroidered in darning stitch in red silk relieved with blue on linen, with a diaper pattern of leaves enclosing large four-pointed stars which have at their centres blue diamonds containing swastika-like devices. Here and there are a few touches of pale mauve and yellow silk.

Lent by Mr. A. J. B. Wace.

CYCLADES (Ios?)

- 96 APRON embroidered in darning stitch in red silk on linen. Across the centre is a belt of the leaf diaper and star pattern (*cf.* No. 90). Above and below is a zig-zag border of leaves, and then two open oblong panels containing a row of four peacocks and three anthropomorphic double eagles arranged symmetrically. Above and below these panels are narrower belts of the leaf diaper and star pattern in borders of small diamonds.

Lent by Mr. A. J. B. Wace.

CYCLADES (NAXOS)

- 97 PILLOW CASE, embroidered in darning stitch in red and blue silks on linen, with a diaper pattern of leaves with ragged edges containing stars with four long points. At the base of each point is a torpedo-like touch of blue, all the rest of the pattern being red. All round is a border containing a long row of small stars in the colour of the ground.

Lent by Mr. R. M. Dawkins.

CYCLADES (NAXOS)

- 98 Portion of a strip of a BED CURTAIN embroidered in darning stitch in two shades of red silk on linen, with a diaper pattern of crimson leaves containing large four-pointed stars in salmon with crimson diamonds in their centres.

Lent by Sir William Lawrence, Bart.

CASE E]

EMBROIDERIES

CYCLADES (NAXOS)

- 99 BED CURTAIN embroidered in darning stitch in red silk on linen with a diaper pattern of solid hexagonal leaves springing from a rectangle with a diamond centre and enclosing stars with four long points and a Maltese cross centre. A narrow toothed border runs all round.

Lent by Sir William Lawrence, Bart.

On the top of CASE E

CRETE

- 100 Two pieces of a BED CURTAIN embroidered in herring-bone and satin stitch with coloured silks on linen with a pattern of two rows of sirens and double eagles set alternately. In one row from the sirens, in the other from the double eagles, spring carnation scrolls, on which are perched imps, peacocks, and rampant lions.

Lent by Mr. A. M. Daniel.



CASE F

CYCLADES (AMORGOS)

- 101 BED CURTAIN of three strips of linen embroidered in darning stitch in red brown, black, green, and yellow silk, of which red brown is the dominant colour. Across the top there is a continuous deep border of the King Pattern, the units being worked symmetrically in the different colours. Below this there are eleven rows of a vertical pattern of leaves set regularly in pairs on a central stem and running down the strips. Each strip had originally only three vertical rows of this leaf pattern, but since the right strip is wider than the left and central strips there was more space on it between the rows of pattern. Therefore a second hand which seems to have put the whole curtain together worked two extra rows of the leaf pattern between the three original rows on the right strip and also filled up empty spaces on the other strips with stars. All the yellow is due to the second hand.

Lent by Mr R. M. Dawkins.

CYCLADES (AMORGOS)

- 102 A PILLOW CASE embroidered at the bottom and along the sides in darning stitch in red brown, green, and blue silk on linen with a zig-zag pattern on either side of which are three pointed stars combined with half a St. Andrew's cross. The pattern is everywhere worked on both faces.

Lent by Mr. R. M. Dawkins.

CYCLADES

- 103 BED VALANCE, embroidered along the bottom and sides in satin stitch in coloured silks on linen, with a diaper pattern of net-work enclosing double eagles in broken hexagons. Above and below a row of pairs of confronted peacocks is inserted in the pattern.

Lent by Mr. A. J. B. Wace.

CYCLADES

- 104 BED VALANCE, embroidered along the bottom and sides in satin stitch in coloured silks on linen, with a pattern of fancy trees flanked alternately by confronted pairs of peacocks at the top and of deer at the bottom. The original blank linen in the centre has been cut away.

Lent by Mr. A. J. B. Wace.

CYCLADES

- 105 TWO BED VALANCES, embroidered along the bottom and sides in satin stitch on linen, in red, blue, green, and yellow silk, red being dominant, with a pattern of geometrical trees each of which is flanked by a pair of confronted peacocks. Between the trees at the top there is a long row of peacocks, and at the bottom of deer, all facing to the right. The two valances, which had previously undergone a little shortening in their island home, have been sewn together by a dealer to make a bed spread.

Lent by Lady Egerton.

CYCLADES

- 106 BED VALANCE of two strips, embroidered along the bottom and sides in satin stitch on linen, in red, blue, green, and yellow silk, red being dominant, with a pattern of pairs of confronted peacocks with trees inserted between them and between each pair. Below there is a zigzag border and a vandyked edging. The embroidery has been remounted because the original blank linen had been cut away.

Lent by Mr. A. J. B. Wace.

CYCLADES (SIPHNOS)

- 107 BORDER, embroidered in satin stitch in silk on linen, with a pattern of a row of broken hexagons, alternating with double stars all in yellow, enclosed between toothed edging of blue and yellow.

Lent by Mr. R. M. Dawkins.

CYCLADES (MELOS)

- 108, 109 Two portions of a BORDER embroidered in satin stitch in red silk and gold thread on linen, with a floral zig-zag pattern enclosed by straight lines edged with leaves set obliquely. On either side of the zig-zag are sirens, peacocks, and various types of dragons or griffins.

Lent by Mr. R. M. Dawkins.

CYCLADES (MELOS)

- 110 BED VALANCE embroidered along the bottom and sides in cross stitch in coloured silks on linen, with a pattern of a row of sword-bearing cavaliers, broken in two places by large birds, above a row of ships. Between these there have been inserted by a second hand smaller ships, two types of trees, and chess boards of various sizes. Mr. Guy Dickins has a small piece of this without the additions by the second hand. The valance has been cut and shortened, but this was done in its island home. Some of the black outlines have been restored.

Lent by Mr. R. M. Dawkins.

CYCLADES (ANAPHE)

- 111 BED VALANCE embroidered along the bottom and sides in cross stitch in coloured silks on linen, with a pattern of a long row of *glastras*, below which is narrow lozenge border. Each *glastra* is flanked by a pair of peacocks, and on each is a double eagle and a much dissipated quadruped. Between the *glastras* are small boats.

Lent by Mr. R. M. Dawkins.

CYCLADES (AMORGOS)

- 112 BED VALANCE embroidered in darning stitch on linen in red brown, green, and black silk of which red brown is the dominant colour, with a pattern in two rows. The upper row consists of a series of units of King Pattern set base to base horizontally along a narrow line. The lower row consists of leaves set regularly in pairs on a central stem, but the whole is horizontal instead of vertical as in No. 101. The horizontal use of this pattern on bed valances is typical of Amorgos, though not unknown elsewhere.

Lent by Mr. R. M. Dawkins.

CYCLADES

- 113** BED CURTAIN of four strips embroidered in darning stitch with red silk on linen. Across the top is a broad border, the upper part of which is a long row of the King Pattern, every other unit being flanked by two peacocks. This is based on a central horizontal stand consisting of a row of hexagon joined by small stars. In each hexagon are two diamonds containing small rampant lions. Below this central band is a row of trees flanked by two peacocks all being inverted. Down the strips run five rows of a pattern of pairs of leaves, large and small alternately, set vertically on a central stem. At the bottom of one row the place of this pattern is taken by seven units of King Pattern one above the other, which thus show the genesis of the leaf pattern. On the right hand strip are two rows of pattern, on the others one each, and the central row has once been cut down the middle to make a door (*cf.* No. 68), but afterwards sewn up again.

Lent by Mr. Guy Dickins.

CYCLADES

- 114** PILLOW CASE embroidered in satin stitch in red silk on linen with only a few touches of green, along one side and the bottom where the pattern is worked on both faces. At the bottom the pattern is a zig-zag on either side of which is a series of pairs of confronted deer. Along the side is a narrow strip of a diaper pattern of diamonds. To judge by the joined vandyke between the two belts of the pattern at the bottom, this was not originally intended for a pillow case.

Lent by Mr. R. M. Dawkins.

On the top of CASE F

CRETE

- 115** Portion of a BED CURTAIN embroidered in herring-bone and satin stitch in blue silk on linen, with a diaper pattern containing peacocks and carnations in alternate rows. Below there is a border of a floral spray.

Lent by Mr. A. J. B. Wace.

CASE G

NORTH GREEK ISLANDS

- 116** PILLOW CASE, embroidered in darning stitch in coloured silks on linen with three large peacocks, from which floral sprays are sprouting, within a narrow red line. Outside the line the embroidery has been cut, but there was apparently a small pattern of peacocks and brown dogs perched on floral sprays arranged alternately all round.

Lent by Mr. R. M. Dawkins.

NORTH GREEK ISLANDS (SKYROS)

- 117** PILLOW CASE, embroidered in darning stitch and coloured silks on linen, with two units of a pattern of five large flowers stuck in a small vase placed head to head, with a two-headed caterpillar between them.

Lent by Mr. R. M. Dawkins.

NORTH GREEK ISLANDS

- 118** PILLOW CASE embroidered along the bottom and sides in cross stitch with coloured silks on linen with a diaper pattern of green enclosing red or pale buff stars with green cross centres. The pale buff is perhaps a faded red. At the bottom and on one side the pattern is worked on both faces. Along the top is a border of hooked crosses in black. Both these two patterns are enclosed by narrow conventional borders of small leaves. The black is perhaps the work of a first hand and the red and green the work of a second hand. In the centre and in the angle of the space enclosed by the pattern there are on both sides many repetitions of "Mashallah" in Arabic characters. These were a pair added by yet a third hand, perhaps by a bazaar dealer. *Lent by Sir Arthur Church.*

NORTH GREEK ISLANDS (SKYROS)

- 119** PILLOW CASE embroidered along the top, bottom, and sides in cross stitch in coloured silks on linen with a diaper pattern of black enclosing diamonds containing eight-pointed red stars with green centres. On one side the half stars at the edges are in black. The pattern is worked on both faces all round.

Lent by Mr. R. M. Dawkins.

NORTH GREEK ISLANDS (SKYROS)

- 120** One strip of a BED SPREAD embroidered in darning stitch on linen in coloured silks along the sides with a pattern of men holding two swords and flanked by flowers in pots set alternately with differently dressed men playing mandolines and flanked by floral sprays, and along the ends with a row of cavaliers on whose shoulders a small bird is perched. On to the top edge have been sewn a few fragments of a Skyros towel embroidered in darning stitch in coloured silks on linen with floral sprays, cavaliers, and similar devices. *Lent by Mr. R. M. Dawkins.*

NORTH GREEK ISLANDS

- 121** BORDER embroidered in darning stitch in coloured silk on linen, with a frieze of pairs of confronted birds and flowers.

Lent by Mr. A. J. B. Wace.

NORTH GREEK ISLANDS (PAROS)

- 122** BORDER embroidered in darning stitch in coloured silks on linen, with a pattern of confronted towers of legless cavaliers who are pulling flowers off the trees standing between them. Between each pair of cavaliers there are other trees. The black silk has nearly all perished.

Lent by Mr. R. M. Dawkins.

NORTH GREEK ISLANDS

- 123** Two strips of a BED SPREAD embroidered in darning stitch in coloured silk on linen with a frieze of enthroned sultans. Round each sultan is a floral bower, in which birds are perched, and a courtier approaches from either side.

Lent by Mr. William Bateson.

NORTH GREEK ISLANDS (SKYROS)

- 124** TOWEL embroidered in double darning stitch in coloured silks on cotton with a large two masted ship at each end. About the ship are scattered the members of its crew, flowers, and flags, and on the stern is the captain in a floral bower. Below the ship is a cavalier leading four four-legged birds. In the centre of the towel is a small ship with flowers and birds around it. Round the edges of the ends is a border of small birds in black outline stitched. *Lent by Mr. R. M. Dawkins.*

NORTH GREEK ISLANDS

- 125 One portion of a BED SPREAD embroidered in coloured silks on cotton with a repeating pattern of five large flowers sprouting from a brazen ewer. The Bed Spread was cut up and reconstructed as a pair of Cycladic bed valances when some additions were made in tent stitch and the tasselled fringe (*cf.* Nos. 104-106) was added. The additions consist of floral devices to mask the seams and odd birds inserted in blank spaces.

Lent by Mr. R. M. Dawkins.

NORTH GREEK ISLANDS (SKYROS)

- 126 PILLOW CASE, embroidered in darning stitch and coloured silks on linen, with a pattern of three rows of men and boys. In the top row from right to left there are a seated boy holding a candlestick, a man with a musket over his shoulder and a sword, a man with a big candlestick, a man with a rosette, another man with musket and sword, and two boys, one of whom is seated, with candlesticks. In the middle row are a boy and a man with candlesticks, a man with a ewer and a small cup, a man playing the mandoline, a man running with two unintelligible objects, and a man with a candlestick. In the bottom row are two boys with candlesticks, a man with musket and sword, a man with a candlestick, a man with a rosette, another man with musket and sword and two boys, one of whom is seated, with candlesticks. The musketeers and the mandoline player have long coat and white breeches, while the other men have short coats and baggy breeches. Some of the boys have long coats and others jackets and baggy breeches. Floral sprays are scattered here and there in vacant spaces.

Lent by Mr. A. M. Daniel.

NORTH GREEK ISLANDS

- 127 PILLOW CASE embroidered in darning stitch in silk on linen with a diaper pattern of green rectangles, the intersections being marked by red diamonds, enclosing two odd devices in red. There is a narrow red border all round, showing small X's reserved in the colour of the linen.

Lent by Mr. T. D. Clarke Thornhill.

NORTH GREEK ISLANDS (SKYROS)

- 128 PILLOW CASE embroidered in darning silk in coloured silks on linen, with a diaper pattern of green leaves, the intersections being marked by stars, enclosing pots of flowers, cocks, and men in long red coats, white breeches, green stockings, and red shoes. The piece apparently is unfinished, for one of the men is playing a green mandoline, as all the others seem to have been intended to do.

Lent by Mr. A. M. Daniel.

NORTH GREEK ISLANDS

- 129 PILLOW CASE, embroidered in darning stitch and coloured silks on linen with a diaper pattern of green leaves, every other section being marked by a red star, enclosing large red stars. The whole is framed by a border of small conventional sprays. *Lent by Mr. R. M. Dawkins.*

NORTH GREEK ISLANDS

- 130 PILLOW CASE embroidered in double darning stitch in coloured silk on linen, with a pattern of five rows of winged lions wearing crowns. It is possible that they were intended to reproduce the Lion of St. Mark.

Lent by Mr. A. J. B. Wace.

NORTH GREEK ISLANDS

- 131 TOWEL or KERCHIEF embroidered in double darning stitch on linen. At each end is a row of men in ships, and above them eight rows of floral sprays with hooked stems. In the centre is a row of three large ships about which men and horses are scattered. On each side of this is a row of palm trees, each of which shelters a pair of men in baggy breeches. This piece has been cut and rejoined, but a little is missing.

Lent by Mr. A. J. B. Wace.

NORTH GREEK ISLANDS

- 132 PILLOW CASE embroidered in darning stitch in coloured silks on linen along the bottom and sides with a diaper pattern of green enclosing red stars, the whole being bordered by a narrow toothed pattern. The pattern is worked on both faces at the bottom and on one side.

Lent by Mr. R. M. Dawkins.

NORTH GREEK ISLANDS (SKYROS)

- 133 PILLOW CASE embroidered in darning stitch in coloured silks on linen along the top and one side with a pattern of red zig-zag and green triangles and along the other side and the bottom with a diaper pattern of green parallelograms radiating from small red stars and enclosing large red stars. The pattern is everywhere worked on both faces and enclosed by small leaf borders. Some of the red silk has apparently faded to pale pink.

Lent by Mr. R. M. Dawkins.

On the top of CASE G

CRETE

- 135 Four widths of a SKIRT embroidered in herring-bone stitch in blue silk on linen with a pattern of double eagles and vases of flowers set alternately. From the double eagles spring carnation scrolls which are flanked by two peacocks, and at the base of each flower is a pair of wild goats. The skirt has been cut and rearranged so as to make a cope.

Lent by Professor Bosanquet.

Between CASE G and the Door

NORTH GREEK ISLANDS (SKYROS)

- 136 PILLOW CASE embroidered in darning stitch in coloured silks on linen, with a pattern of four rows of boys and girls dancing and holding flowering branches between them. In the first and third rows there are two girls and one boy, but in the other two rows two boys and one girl. The girls have long black hair, green jackets, and red skirts, or red jackets and green skirts, and white trousers. The boys have red stockings, yellow breeches, and green jackets, or blue breeches and pink jackets.

Lent by Professor Bosanquet.

NORTH GREEK ISLANDS (SKYROS)

- 137 PILLOW CASE, embroidered in darning stitch in coloured silks on linen, with a sultan enthroned in a floral bower. On his turban two birds are perched and a courtier approaches from either side. The whole is enclosed in a border composed of a floral scroll of polychrome asters.

Lent by Professor Bosanquet.

EMBROIDERIES

CYCLADES

- 138 BED CURTAIN of three stripes, embroidered in darning and satin stitches on linen in coloured silks, red being the dominant colour. Across the bottom runs a broad pattern composed of a central band of a series of pairs of units of Queen pattern, set head to head horizontally, so as to make broken hexagons alternating with diamonds. From these spring on either side fancy trees, every other one of which has at its top a double eagle guarded by a pair of confronted peacocks, while more elaborate double eagles lie at the roots of the others. Very noticeable are the diamonds with swastika-like centres introduced at every suitable place. Bands of this broad pattern run vertically up the centre of each strip. The side of each strip is edged by vertical rows of units of Queen Pattern placed one above the other and so to some extent telescoped like the King Pattern in No. 113, in Case F. In these side patterns are lozenges containing small rampant lions.

Lent by Mr. R. M. Dawkins.

IONIAN ISLANDS

- 139 PILLOW CASE worked in coloured silks in drawn work on linen with a pattern of different sized panels, each containing one animal, a bird, a double eagle or a quadruped. *Lent by Mr. T. B. Clarke Thornhill.*

IONIAN ISLANDS

- 140 PILLOW CASE worked in darning stitch and drawn work in coloured silks and gold thread on linen. The pattern consists of a large lozenge in the centre surrounded by four triangles in the corners. The lozenge has in its centre a star in drawn work surrounded by a belt of diaper pattern in darning stitch and round this is another belt of drawn work in which pairs of peacocks appear at the angles. All round the edge is a narrow border of small squares like the diaper pattern seen in the central lozenge and in the triangles. Most of the black silk has perished.

Lent by Mr. R. M. Dawkins.

EMBROIDERIES

Over the Door

TURKISH

- 141 COVER embroidered in chain and plait stitch in green and white silks on red linen, with a series of rows of small sprays covering the whole ground.
Lent by Sir Arthur Church.



CASE H

TURKISH

- 142 KERCHIEF embroidered in double darning stitch in coloured silks and gold and silver thread on cotton at each end with a landscape pattern of two rows showing wells, houses surrounded by cypresses, and a road edged with red flowers. At the bottom there is a narrow border of flowers, kiosks, and cypress trees. *Lent by Mr. R. M. Dawkins.*

TURKISH

- 143 KERCHIEF embroidered in double darning stitch in coloured silks and gold tinsel on cotton at each end, with a landscape pattern showing a walled town surrounded by gardens. On the walls are circular towers, and within the town palm trees and cypresses are to be seen. *Lent by Professor Newberry.*

TURKISH

- 144 (A) PASSPORT CASE of leather, embroidered with a conventional lily pattern, and inscribed at the back: "Aleppo the 20th of July, Anno Domini, 1688," and inside with the name of the owner, "John Buckley." Many of these cases exist bearing dates from the beginning of the seventeenth century to the end of the eighteenth century.

(B) Similarly embroidered PASSPORT CASE of leather inscribed: "Lilly Traill, Constantinople, 1777."

(C) Similarly embroidered PASSPORT CASE of leather inscribed: "Sig^r Giovanni Roma, Constantinople, 1777."

Lent by Sir William Lawrence, Bart.

TURKISH

- 145 TABLE COVER embroidered in chain stitch in coloured silks and gold tinsel on red cashmere. In the centre is a circle containing six flowers set round another central one. Outside the circle the ground is covered with elaborate floral scrolls. The gold tinsel is raised over a ground of laid threads. Here and there are sequins scattered about with flowers and leaves. *Lent by the Rev. William MacGregor.*

TURKISH

- 146 KERCHIEF of blue cotton with a printed pattern embroidered in double running and satin stitch in coloured silks and gold thread at each end, with a row of three floral sprays.

Lent by Sir William Lawrence, Bart.

ARMENIAN

- 147 Two pairs of SLEEVES embroidered in spread outline and darning stitch in coloured silks on linen with simple geometrical patterns. Such sleeves are worn by Armenian women on the shores of Lake Van. These have been sewn together to make a cushion cover.

Lent by Capt. Ford.

TURKISH

- 148 Border from the end of a KERCHIEF embroidered in open background stitch in silver thread and coloured silks, among which blue is dominant, on cotton with a frieze of houses with two towers each.

Lent by Sir William Lawrence, Bart.

TURKISH

- 149 KERCHIEF embroidered in free-hand double darning stitch in coloured silks and gold and silver thread on linen with a broad floral border at each end.

Lent by Professor Newberry.

TURKISH

- 150 TOWEL embroidered in double darning with coloured silks on cotton with a pattern of three large sprays at each end. At each end there is a woven border of gold thread. That this is really a towel is shown by the terry surface.

Lent by Sir William Lawrence, Bart.

TURKISH

- 151 COVER made from a robe embroidered in chain and satin stitch in coloured silks and silver thread on red cashmere with a series of rows of curving floral sprays, among which small houses and trees are to be seen, covering the whole ground.

Lent by Sir William Lawrence, Bart.

CASE I

CRETE

- 152 Complete SKIRT BORDER of five widths embroidered in red silk, with very rare touches of blue, on linen, with a frieze of several varieties of upright floral sprays. Below there is a narrow border with a floral scroll.

Lent by Lieut.-Col. Lionel Benson.

CRETE

- 153 Two widths of a SKIRT BORDER embroidered in herring-bone stitch in coloured silks, of which red is dominant, on linen with a diaper pattern of leaves containing crested birds, anthropomorphic frogs, women in check skirts, and carnations. Below there is a border of a floral scroll in which pairs of confronted goats appear at regular intervals.

Lent by Sir Arthur Church.

CRETE

- 154 Portion of one width of a SKIRT BORDER embroidered in coloured silks, of which red is dominant, on linen with a pattern of a frieze of two varieties of carnations set alternately. Between them birds are flying and below there is a floral scroll.

Lent by Mr. R. M. Dawkins.

CRETE

- 155 One width of a SKIRT BORDER embroidered in herring-bone stitch in red silk on linen, with a pattern of carnations alternating with crowned women set in elaborate oval frames. Birds preening themselves, starfish, and long-tailed dogs are distributed regularly in the vacant spaces. Below there is a border of a floral scroll.

Lent by Sir Arthur Church.

CRETE

- 156 Portion of one width of a SKIRT BORDER embroidered in herring-bone, and satin stitch in coloured silks on linen. The piece is not large enough for the pattern to be made out clearly. It consists mainly of elaborate scrolls of carnations above which yellow haired sirens are perched. Pairs of long bodied birds are distributed regularly in the open spaces.

Lent by Mr. A. J. B. Wace.

CRETE

- 157 DIVAN COVER embroidered in cross stitch in linen thread on cotton with a double border at each end. One is a row of tree-like patterns with a double eagle and a ship; the other is a row of women holding flowers, and akin to those on the Plates Nos. 220, 221. At one end above the lower row is the date 1883. This was acquired in Crete.

Lent by Mr. F. W. Percival.

CRETE

- 158 PILLOW CASE embroidered in herring-bone stitch in coloured silks on linen. Round the edge is a floral border in which pairs of birds preening themselves are to be seen in the centres of the four sides. In the centre of the oblong formed by the border is a double eagle with marked floral characteristics within a circle with a vandyked edge. This is surrounded by rosettes and in the angles are four bunches of carnations.

Lent by Mr. R. M. Dawkins.



CASE J

CRETE

- 159 Complete SKIRT BORDER of five widths embroidered in herring-bone and satin stitch in silk on linen with a pattern of sunflowers, sirens, and seven-branched carnations, set alternately in a frieze. Scattered about the intervals are double eagles and pairs of confronted peacocks. Below is a floral scroll border containing carnations and peacocks.

Lent by Sir Arthur Church.

CRETE

- 160 One width of a SKIRT BORDER embroidered in herring-bone, chain, outline and satin stitch in coloured silks on linen with a diaper pattern containing bunches of carnations and peacocks in alternate rows. Above all is a frieze of sunflowers and at the bottom there is a border of a floral scroll. Some of the red and cream has been rather clumsily restored.

Lent by Mr. A. J. B. Wace.

CRETE

- 161 One width of a SKIRT BORDER embroidered in herring-bone, chain, outline and satin stitch in coloured silks on linen with a frieze of two varieties of vases of flowers set alternately. Above every other vase is a double eagle. In the vacant spaces are snakes and pairs of confronted peacocks. Below is a border of a floral scroll with birds.

Lent by Mr. R. M. Dawkins.

CRETE

- 162 Two widths of a SKIRT BORDER embroidered in herring-bone chain, outline and satin stitch in coloured silks on linen with a frieze of crowned sirens holding carnations in their hands. Above them is a row of winged sirens and carnations set alternately in the intervals of a long row of bells. In the vacant spaces, parrots, peacocks, and other birds are to be seen. At the bottom there is a narrow border of a carnation scroll.

Lent by Mr. R. M. Dawkins.

CRETE

- 163 Two widths of a SKIRT BORDER embroidered in herring-bone, split, outline and satin stitch in coloured silks on linen, with a main pattern of a frieze of carnations and large flower vases, occasionally flanked by birds and dogs, set alternately. In the spaces between them are women for whose benefit men, in the typical Cretan costume with baggy blue breeches, are playing on violins. Every other man is left-handed. At the bottom is a border containing rosettes, double eagles, and vases guarded by pairs of imps. *Lent by Mr. R. M. Dawkins.*

CRETE

- 164 One and a half width of a SKIRT BORDER embroidered in herring-bone, split and satin stitch in coloured silks on linen with a pattern of upright floral sprays alternating with double eagles from which spring elaborate floral scrolls. In the interspaces are spotted goats, imps and peacocks. Above and below is a border of a frieze of carnations, sirens, and sun-flowers in hoops. *Lent by Mr. A. J. B. Wace.*

CRETE

- 165 Part of one width of a SKIRT BORDER embroidered in herring-bone and chain stitch in coloured silks on linen with a main pattern of three belts. The first is a row of imps perched in flowers; the second of winged dragons, and the third of fish. At the bottom there is a bottom of a floral scroll. *Lent by Mr. A. J. B. Wace.*

CRETE

- 166 One width of a SKIRT BORDER embroidered in herring-bone, chain, outline and satin stitch in coloured silks on linen with a complicated pattern. The main pattern is a frieze of two types of épergnes full of flowers set alternately, and above and between them a row of sirens and carnations also set alternately. In the interspaces are rabbits, snakes, winged dragons, peacocks, and other birds. Below there is a narrow border containing sirens, flanked by birds and empty baskets. *Lent by Mr. R. M. Dawkins.*

CASE K

TURKISH

- 167 Half of a KERCHIEF embroidered in pulled back stitch and double running stitch in coloured silks on cotton. At the end is a deep border of three tall floral sprays among which a pair of birds is seen. Along the edges is a narrow border of a floral scroll.

Lent by Sir Arthur Church.

TURKISH

- 168 KERCHIEF embroidered in double running stitch in coloured silks and gold thread on silk and linen crêpe with a deep border at each end. The pattern consists of a broad zigzag row of birds along its edge. Above this is a row of three cypress trees between which ships and small leaves are scattered.

Lent by Sir Arthur Church.

TURKISH

- 169 KERCHIEF embroidered in free-hand double running stitch in coloured silks and gold thread on cotton with a border at each end containing two rows of three rose sprays each. The borders have been worked separately and attached to the rest of the towel.

Lent by Mr. R. M. Dawkins.

TURKISH

- 170 BAG of red velvet, embroidered with a conventional pattern of upright plants in silver thread and coloured silks. The provenance of this is European Turkey, and the date the seventeenth century.

Lent by Sir William Lawrence, Bart.

TURKISH

- 171 Pair of leaf-shaped BUCKLES embroidered with coloured silks, pearls, and gold thread. The silver mounts bear the Turkish Hall Mark. This is Cypriote work of the eighteenth century.

Lent by Sir William Lawrence, Bart.

EMBROIDERIES

[CASE K

TURKISH

- 172 TABLE COVER embroidered in chain stitch in coloured silks and silver thread on rich silk. In the middle is a circle formed by floral scrolls containing flowers arranged wheel fashion as in No. 178 in the same Case. This is surrounded by elaborate smaller sprays which spring from vases set in angle. All round the edge there is a border of floral scrolls.

Lent by the Rev. William MacGregor.

ARMENIAN

- 173 Two pairs of SLEEVES embroidered in darning, cross and spread outline stitch in coloured silks on linen with simple geometrical patterns. Such sleeves are worn by Armenian women on the shores of Lake Van. These have been sewn together to make a cushion cover.

Lent by Capt. Ford.

ARMENIAN

- 174 A pair of SLEEVES embroidered in darning and spread outline stitch in coloured silks on linen with simple geometrical patterns. Such sleeves are worn by Armenian women on the shores of Lake Van. These have been sewn together to make a cushion cover.

Lent by Capt. Ford.

TURKISH

- 175 PILLOW CASE embroidered in chain stitch in coloured silks on linen. At each end is a deep floral border which encloses in the centre a panel containing four floral sprays.

Lent by the Rev. William MacGregor.

TURKISH

- 176 KERCHIEF embroidered in double darning stitch in gold thread and coloured silks on cotton, with a border at each end which consists of a frieze of leaves and flowers arranged to make a scroll.

Lent by Professor Newberry.

TURKISH

- 177 KERCHIEF embroidered in double darning stitch in coloured silks and gold thread on cotton, with a border at each end which consists of a frieze of kiosks and gardens.

Lent by Mr. R. M. Dawkins.

TURKISH

- 178 TABLE COVER embroidered in chain stitch in coloured silks and gold thread on fine red silk. In the centre is a wheel-like device with a rose at the hub and a floral spray between each pair of spokes. At the edge of the wheel wavy lines run to the border enclosing between them floral sprays.
Lent by the Rev. William MacGregor.

*On the Sofas in the middle of the room are the
five following Pillows:*

SOUTHERN SPORADES (RHODES)

- 179 PILLOW CASE, embroidered in cross stitch in red and green silks on linen, with a pattern of slanting leaves round all four edges on both faces.
Lent by Sir William Lawrence, Bart.

CRETE

- 180 PILLOW CASE, embroidered in herring-bone stitch in coloured silks on linen, with a floral scroll pattern round all the edges. In the centre is a circular device surrounded by floral sprays.
Lent by Sir William Lawrence, Bart.

CYCLADES (ANAPHE)

- 181 PILLOW CASE embroidered in cross stitch in coloured silks on linen along the bottom and one side, with a pattern of octagons set in a diaper.
Lent by Mr. A. J. B. Wace.

SOUTHERN SPORADES (KARPATOS)

- 182 PILLOW CASE, embroidered in cross stitch in red and dark green silks, used alternately, on linen with a pattern of slanting leaves round all four edges on both faces.
Lent by Mrs. Theodore Bent.

SOUTHERN SPORADES

- 183 PILLOW CASE, embroidered in cross stitch in coloured silks on linen, with a pattern of trees round three sides on both faces.
Lent by Mr. R. M. Dawkins.

SOUTHERN SPORADES (KARPATOS)

- 184 PILLOW CASE, embroidered in coloured silks in cross stitch on linen, with a pattern of stars in octagons round all four edges on both faces. The pattern is mainly in red and green used alternately.

Lent by Mrs. Theodore Bent.

Over the door of the gallery hangs a CURTAIN of linen on which is woven in pale blue silk a pattern copied from the Naxian star pattern (*cf.* No. 91 in Case E).

Lent by Mrs. Theodore Bent.

On the Staircase

IONIAN ISLANDS

- 185 Part of a BED VALANCE or of a BED SPREAD embroidered in darning stitch in coloured silks on linen. The pattern is divided into large panels by vertical bands containing trees flanked by peacocks, parrots, long tailed beasts and other animals. At the side and bottom is a floral scroll border. The panel itself contains trees, vases of flowers, parrots, peacocks, men, women and children, ships, double eagles, and rampant lions scattered about indiscriminately. At the bottom is a border consisting of trees, peacocks, lions, birds, double eagles, and other monsters. *Lent by the Royal Scottish Museum, Edinburgh.*

SOUTHERN SPORADES (ASTYPALAEA)

- 186 PRACTICE PIECE or SAMPLER, embroidered in cross and running stitch, left unfinished and showing how the first movement is worked before filling in with return running stitches, in coloured linen thread and silk on linen with patterns suitable for working on frocks (*cf.* No. 81). These patterns include a pair of confronted three-legged peacocks with a tree between them, ships, a cavalier, a deer, and other types of three- and four-legged peacocks, the latter all known locally as "Partridges." The old ladies of Astypalaea when asked why partridges were given three or four legs, said they used to put in the extra legs to fill up space and make the animal more symmetrical. The patterns in outline are intended as models for the designs on the sleeves of frocks, amongst which the half patterns for the blue devices masking the seams are noticeable.

EMBROIDERIES

These devices are known locally as Coan or Patmian "Trays," thus showing that they have been borrowed from the embroidery of those islands (*cf.* Nos. 38 and 39 in Case B). *Lent by Mr. R. M. Dawkins.*

UNKNOWN PROVENANCE

- 187 PILLOW CASE embroidered in darning stitch in coloured silks and gold thread, on linen, with a husband and a wife on either side of a gigantic blue ewer which the wife holds as though to pour wine or some other liquid into a cup held by her husband. The man wears a red robe over a green coat with gold spots, mauve trousers, and on his head a large white turban with a red tassel and a gold plume. The wife, who has long black hair, wears a mauve robe over a long red coat, which in its turn covers a short yellow vest and an embroidered frock. The needlework seams of the sleeves of the frock and the embroidered panel in front are to be compared with frocks like Nos. 84, 86, and 89 in Case D. On her head is a red fez with a tassel. In the background is another ewer containing flowers and guarded by two parrots, while the rest of the field is filled with flowers, cypresses, parrots, peacocks, and other birds. All round is a floral border of blue tulips and red daisies set alternately.

Lent by the Governors of the Whitworth Institute, Manchester.

UNKNOWN PROVENANCE

- 188 Strip of a BED SPREAD of four strips embroidered in darning stitch in coloured silks and gold thread with a repeating pattern of three elements running all round. The elements of the pattern are: (*a*) a rosette flanked by two floral sprays in each of which is an angel with blue wings, black hair, red cheeks, and a crown; (*b*) a pair of peacocks facing each other on either side of a vase of flowers; (*c*) a pair of blue hyacinth sprays on either side of a bride escorted by her parents. The mother wears a red robe over a pale blue vest and a white skirt and has long black hair, red cheeks, and a cream-coloured turban. The bride has a white headdress, long black hair, rosy cheeks, and a pale blue robe with long sleeves over a cream-coloured coat and a white skirt. The father has a red robe over a green coat and cream-coloured trousers, a red turban and red cheeks. This piece is in exactly the same style as No. 187. *Lent by the Royal Scottish Museum, Edinburgh.*

EMBROIDERIES

IONIAN ISLANDS

- 189 Part of the border of a BED SPREAD, embroidered in cross stitch in coloured silks on linen, with a repeating pattern of pairs of peacocks facing each other on either side of a carnation in a vase. Between each pair is a pine tree flanked by two small cypresses. Above is a border of double eagles and birds, and below a border of small oblique leaves. Some of the outlines and details in black have perished.

Lent by Sir William Lawrence, Bart.

CYCLADES

- 190 Part of a strip of a BED CURTAIN, embroidered in satin, cross, and darning stitches in coloured silks on linen. The pattern consists of a central band of hexagons alternating with small diamonds with starry centres. On either side of this there spring from the diamonds small trees flanked by two peacocks, and from the hexagons similar trees without peacocks. These trees are really varieties of Queen Pattern (*cf.* Nos. 41 and 138). The whole is enclosed on either side by a narrow border of daisies and daisy buds. This is part of the vertical pattern from the centre of one of the strips of a bed curtain like No. 138. Two bed valances made from the greater part of the curtain to which this fragment belongs have been seen in the island of Pholegandros. The rest had been made into two pillow cases.

Lent by Mr. R. M. Dawkins.

CRETE

- 191 PILLOW CASE embroidered in herring-bone and satin stitch in coloured silks on linen. All round there is a floral scroll border with vases in the corner and big buds in the centre of each long side. In the centre is a circle containing a man in the typical Cretan costume with baggy blue breeches on one side of a cypress tree and playing on a violin to a woman with a blue jacket, a yellow skirt, and a white apron. Birds and flowers are seen around them. In the angles of the central space are four carnation sprays.

Lent by Professor Bosanquet.

TURKISH

- 192 PRACTICE PIECE or SAMPLER embroidered with linen thread and coloured silks on loosely woven muslin in a great variety of stitches and patterns.

Lent by Lady Egerton.

TEMPERATURE

WIND DIRECTION

1. Time of day, date, and place of observation.
2. Name of observer.
3. Name of vessel or place.
4. Name of commanding officer.
5. Name of observer.
6. Name of observer.
7. Name of observer.
8. Name of observer.
9. Name of observer.
10. Name of observer.

TURKISH POTTERY

THE small collection of Turkish pottery which is displayed in the Gallery has been selected not so much with a view to quality as in order to show the older household pottery which might have been found in the dwellings from which the embroideries came.

The technique of this ware is, briefly, as follows. A body, often coarse, of local clay mixed with sand was fired and then coated with a thin wash or "slip" of the whitest clay obtainable. Upon this were laid the ceramic pigments after the outlines of the design had been drawn in black, blue, or other colour. The black colour contains iron and manganese; the blue, cobalt; the turquoise, a silicate of lime and copper; the green, copper; the red, iron; and the dull purple manganese. Over these colours was laid a very thin silicious glaze, the work was fired a second time and so completed.

Turkish pottery was undoubtedly brought back to this country as early as the fourteenth century, and specimens exist with silver mounts bearing English hall-marks of the sixteenth century.

During the third quarter of the nineteenth century examples dating from the sixteenth and seventeenth centuries were imported to England in considerable numbers, and the patterns were largely copied and adapted by English designers, among whom William Morris and his pupils were conspicuous.

In spite of the interest with which the pottery has always been regarded in this country, its place of manufacture has remained obscure; recent investigations have, however, shown that the Brusa district has been a centre for the manufacture of this pottery since at least the commencement of the sixteenth century, factories being known at Isnik (Nicaea) and

TURKISH POTTERY

Kutahia. Inscribed specimens afford some ground for the assumption that the ware was manufactured in Crete in the seventeenth century, but the traditional attribution to Rhodes is at present unsupported by any evidence.

The designs found on the earlier (sixteenth century) specimens are almost always derived from floral form—treated in very conventional fashion. The flowers comprise the rose (*Rosa Persica*), the tulip, the hyacinth, and the carnation; the tulip is a variety with pointed petals, and its spotted leaf with end curved back is a striking feature of many of the designs (*cf.* Nos. 218 and 232). Scale patterns derived from cedar cones also occur, and as we approach the seventeenth century and decadence sets in, ships, mosques, ewers, male and female figures and diaper and geometrical patterns make their appearance. The borders are particularly interesting; they are characterized by two main patterns, the one a half-drop design of daisy plants composed of an upright flower with a leaf on either side (*cf.* No. 203), which degenerates either into a chevron pattern (*cf.* No. 223) or a wavy scroll (*cf.* Nos. 200 and 236), and the other a design composed of the cobs, each enveloped in a leaf, of Indian corn; this is the pattern which used to be described as “clouds” or “ammonite scrolls.”

The specimens which are most esteemed by collectors have the design drawn in blue and completed with brilliant colours on a pure white ground (*cf.* Nos. 214 and 216), whereas the majority of the objects in the Exhibition, being ordinary household ware, rarely reach this standard. Plates and tiles are the most common forms, but mugs, ewers, rice-bowls, mosque lamps and lamp weights, inkstands, candlesticks, etc., occur. The appearance of the seventeenth-century ware is often rendered less attractive by the glaze having a green cast due to the colour in the black outline “running,” while the disposition of the design and the drawing generally are weaker and the colour of the ceramic pigments less brilliant. This is very noticeable in the group of specimens which may possibly be of Cretan manufacture (*cf.* Nos. 208 and 225). In the eighteenth and nineteenth centuries the white ground became creamy and the glaze duller; charac-

TURKISH POTTERY

teristic of this period are the small dishes known as "Anatolian" with female figures (*cf.* Nos. 220 and 221).

The pottery was common in the Greek Islands and Turkey till about 1870, but has now been replaced by the ordinary brown and yellow glazed type not differing materially from the household pottery of any other part of the world.

Comparison with the embroideries shows, in some groups, considerable general similarity in the elements and composition of the designs if due allowance is made for the different appearance of a pattern executed on the one hand in free brushwork and on the other hand in needlework on a square mesh.

The Turkish Embroideries (in Case C) are most nearly akin to the pottery; the characteristic spotted flower and leaf of the tulip on the pottery is rendered in almost identical form on the blue and red hanging (No. 58), as is the hyacinth on the embroidery with brown satin ground, which dates from about 1600 (No. 48).

As a rule the patterns on the pottery, being earlier in date, reach a level of higher expression than those on the needlework; it is significant to note that the patterns which characterize the Rhodian embroideries (Case B) do not appear in the pottery at all with the possible exception of the pattern on the small albarello in that case; this specimen appears, however, to date from 1400.

WILLIAM LAWRENCE.



TURKISH POTTERY

- 200 RICE BOWL; in the centre a conventional lily; daisy plant border. This bowl, which forms a pair with one in the Musée Cluny, is remarkable for the absence of red.

Sixteenth century. *Lent by Sir William Lawrence, Bart.*

- 201 JUG; tulip leaves and plants with red flowers waving in the breeze.

Sixteenth century. *Lent by Sir William Lawrence, Bart.*

- 202 JUG; tulips and hyacinths arranged alternately and waving in the breeze.

Sixteenth century. *Lent by Sir William Lawrence, Bart.*

- 203 RICE BOWL; similar to No. 200 with the exception that use is made of red pigment. The pair to this bowl is also in the Musée Cluny.

Sixteenth century. *Lent by Sir William Lawrence, Bart.*

- 204 PLATE; roses, tulips, and hyacinths; corn cob border.

Possibly Cretan, late seventeenth century.

Lent by Mr. F. W. Percival.

- 205 DISH; tulips, roses, and other flowers; corn cob border.

Seventeenth century. *Lent by Mr. F. W. Percival.*

- 206 DISH; symmetrical arrangement of tulips, roses, and other flowers; corn cob border.

Probably seventeenth century. *Lent by Mr. F. W. Percival.*

- 207 DISH; tulips, roses, and other flowers; corn cob border. The realistic rendering of the rose spray at the right of the plate shows that these red flowers, which are so often found on Turkish pottery, are actually roses (*Rosa Persica*).

Early eighteenth century. *Lent by Mr. F. W. Percival.*

TURKISH POTTERY

- 208 PLATE; roses and tulip leaves; corn cob border.

Possibly Cretan, late seventeenth century.

Lent by Sir William Lawrence, Bart.

- 209 PLATE; delicate sprays of flowers round a central ornament, and a border of red tulips and daisies.

The technique of this plate is interesting; the ground is tinted lavender by means of cobalt and white; while red and turquoise blue pigments are applied like enamel.

Kutahia manufacture, sixteenth century.

Lent by Sir William Lawrence, Bart.

- 210 ALBARELLO; decorated with horizontal bands bearing oak leaves at right angles and coloured alternately red and blue. This jar probably dates from the beginning of the fifteenth century, but its origin is obscure; it may have been made at Bogaïssar.

Fifteenth century.

Lent by Sir William Lawrence, Bart.

- 211 DISH; symmetrical design of tulips, roses, and other flowers; at the top a hanging mosque lamp; corn cob border.

Seventeenth century.

Lent by Sir William Lawrence, Bart.

- 212 DISH; roses, tulips, and a finely-drawn tulip leaf in the centre; the corn cobs in the border are particularly clear in this specimen.

Early sixteenth century. *Lent by Sir William Lawrence, Bart.*

- 213 DISH; a large bird, carnations, a hyacinth and other flowers; corn cob border.

Late sixteenth century.

Lent by Mrs. Theodore Bent.

- 214 DISH; the beautiful design of hyacinths, tulips, and other flowers is finely drawn in a very free style; border of corn cobs. The use of turquoise and olive green in this dish is interesting, and plates with these colours are often attributed to Damascus. There appears, however, to be no reason why they should not have been made at Kutahia, and the factory there makes conspicuous use at the present time of turquoise blue and olive green.

Sixteenth century.

Lent by Mr. W. G. Rawlinson.

TURKISH POTTERY

- 215 DISH; the central pattern is possibly derived from cedar cones; border of corn cobs.

Late sixteenth century.

Lent by Mr. W. G. Rawlinson.

- 216 DISH; the beautiful design shows blue tulips, scarlet zinnias and periwinkles; corn cob border; the use of turquoise blue for the stalks is interesting.

Sixteenth century.

Lent by Mr. W. G. Rawlinson.

- 217 DISH; symmetrical design of highly stylized lily flowers; corn cob border.

Seventeenth century.

Lent by Sir William Lawrence, Bart.

- 218 DISH; tulip leaf, roses, and other flowers; daisy plant border. The pale blue ground in this plate is probably accidental.

Seventeenth century.

Lent by Sir William Lawrence, Bart.

- 219 DISH; diaper reminiscent of brocade patterns and derived from the lily; corn cob border

Seventeenth century.

Lent by Mrs. Theodore Bent.

- 220 SAUCER; a woman, in a green frock, holding a flower, plants on either side.

Kutahia, late eighteenth century.

Lent by Mrs. Theodore Bent.

- 221 SAUCER; a woman in purple jacket and green trousers; plants on either side.

Kutahia, late eighteenth century.

Lent by Mrs. Theodore Bent.

- 222 MUG; blue tulips and red carnations arranged alternately and waving in the breeze.

Sixteenth century.

Lent by Sir William Lawrence, Bart.

- 223 PLATE; geometrical pattern of interlacing triangles; daisy plant border.

Seventeenth century.

Lent by Sir William Lawrence, Bart.

TURKISH POTTERY

- 224 PLATE; tulips, roses, and other flowers; daisy plant border.
Lent by Sir William Lawrence, Bart.
- 225 PLATE; hyacinth spray with zinnias on either side; daisy plant border.
 Possibly Cretan, late seventeenth century.
Lent by Mr. F. W. Percival.
- 226 PLATE; tulips, roses, and hyacinths; cable border. The degeneration in the style of depicting flowers is clear from this late example.
 Possibly Cretan, eighteenth century.
Lent by Mr. F. W. Percival.
- 227 SMALL JUG; tulips and other flowers waving in the breeze.
 Late eighteenth century. *Lent by Mrs. Theodore Bent.*
- 228 JUG; tulips and other flowers waving in the breeze.
 Eighteenth century. *Lent by Mrs. Theodore Bent.*
- 229 EWER; brocade pattern, the outline in black filled in with blue.
 Kutahia, late eighteenth century. *Lent by Mrs. Theodore Bent.*
- 230 EWER; brocade pattern somewhat similar to No. 229, the handle and the support of the spout enamelled in yellow.
 Kutahia, late eighteenth century. *Lent by Mrs. Theodore Bent.*
- 231 DISH; small bunches of flowers arranged symmetrically round a central ornament; corn cob border.
 These pieces, in which blue is the only colour used, are generally attributed to Damascus. The style is, however, so similar to the pottery made in the neighbourhood of Brusa that it seems safer to attribute this type to that district.
 Early seventeenth century. *Lent by Sir William Lawrence, Bart.*
- 232 DISH; the pattern is derived from the tulip leaf and is very finely drawn. The ground consists of the seeds, while the border is derived from the cobs of Indian corn. This specimen shows traces of lacquer gilding which was sometimes applied to this pottery.
 Sixteenth century. *Lent by Mr. W. G. Rawlinson.*

TURKISH POTTERY

232A DISH; symmetrical design with two tulip leaves and roses; corn cob border.

Seventeenth century.

Lent by Mr. W. G. Rawlinson.

232B DISH; symmetrical design of highly stylized lily flowers; corn cob border. The vivid peacock-blue enamel is noteworthy.

Seventeenth century.

Lent by Mr. W. G. Rawlinson.

232C DISH; symmetrical design of tulips and roses; corn cob border. This plate shows traces of lacquer gilding.

Seventeenth century.

Lent by Mr. W. G. Rawlinson.

233 JUG; alternate bands of green and purple.

Possibly Cretan, seventeenth century.

Lent by Sir William Lawrence, Bart.

234 BOWL; brocade pattern in blue, alternating with a triangular design raised in the body of the ware.

Kutahia manufacture. Early eighteenth century.

Lent by Sir William Lawrence, Bart.

235 MUG; the design which recalls on the one hand Turkish embroideries and on the other Persian brocades, consists of arrangements of small plants with blue and yellow flowers.

Late sixteenth century.

Lent by Sir William Lawrence, Bart.

236 BOWL; a deep border derived from the daisy plant and other conventional decoration.

This bowl belongs to the same type of pottery as the dish No. 231.

Sixteenth century.

Lent by Sir William Lawrence, Bart.



MISCELLANEOUS OBJECTS

TURKISH HAND MIRROR; shaped like a fan, the back inlaid with tortoise-shell and mother-of-pearl. *Lent by Mr. W. G. Rawlinson.*

DISTAFF; from Kalymnos. *Lent by Mrs. Theodore Bent.*

BRASS TRAY; engraved with cypress trees, at the top of which are birds and a Turkish inscription.
Cretan, nineteenth century. *Lent by Mr. R. M. Dawkins.*

BRASS TRAY; engraved with a dragon carrying a bird on its tail. Turkish inscriptions and conventional decorations.
Cretan, nineteenth century. *Lent by Mr. R. M. Dawkins.*

GREEK IKON; the Baptism of Christ, gesso on canvas.
Seventeenth century. *Lent by Mr. F. W. Hasluck.*

GREEK IKON; scenes from the New Testament, gesso on wood.
Sixteenth century. *Lent by Mr. F. W. Hasluck.*

BRASS BRACKET CLOCK made for the Turkish market by Isaac Rogers of White Hart Court, Gracechurch Street, who worked from 1750 to 1794. The numbers are Arabic and the large hand terminates in a crescent. The clock was bought in the Bazaar in Constantinople in 1912.
Lent by Sub-Lieutenant H. L. Rendel, R.N.

The GREEK JEWELLERY has been lent by Mrs. C. B. Britten and Mrs. Theodore Bent; the TURKISH PISTOL by Mr. A. J. B. Wace; and the RUGS by Sir William Lawrence, Bart.

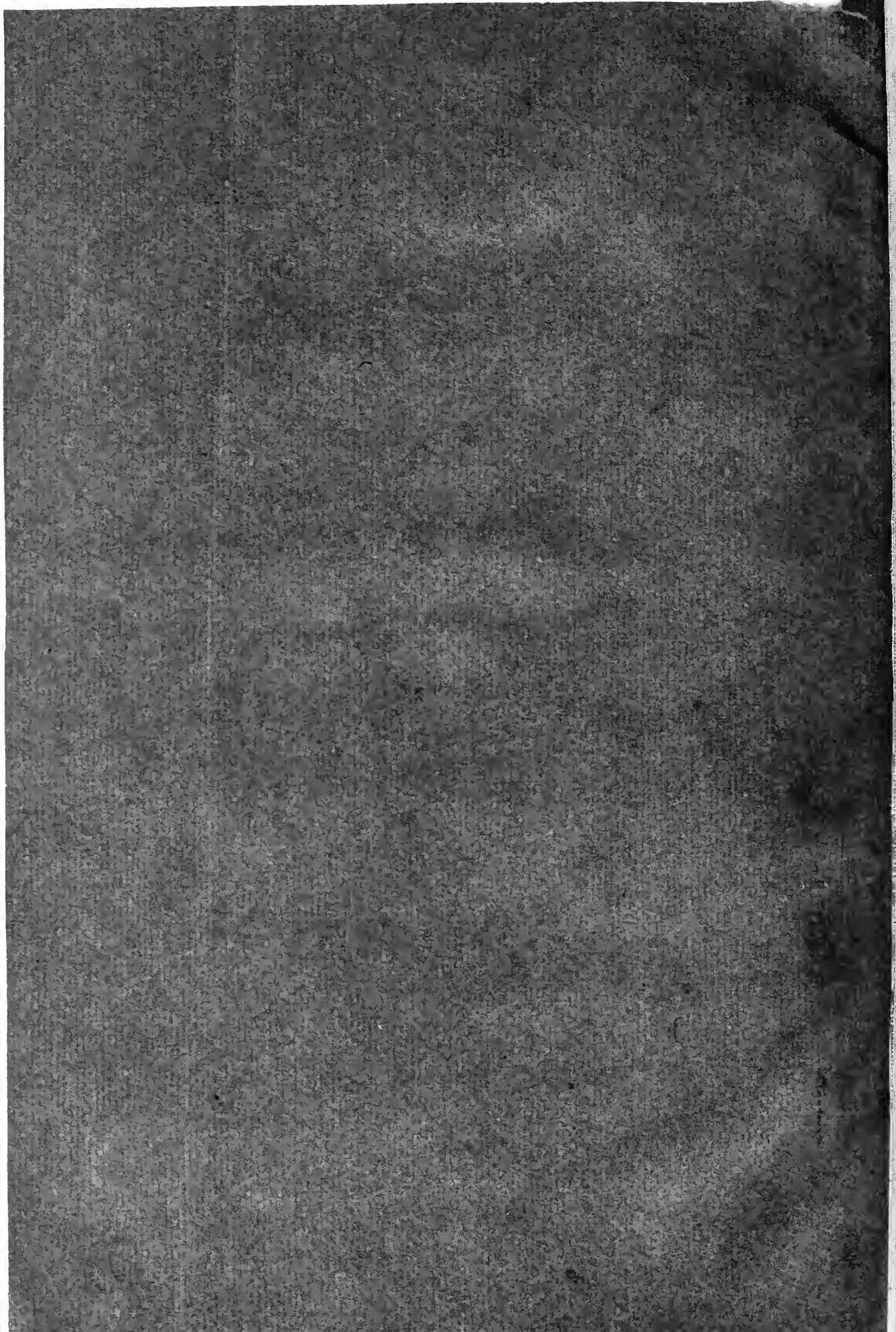




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